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Author:
Trezise, Frederick James

Title:
The typography of advertisements

Place:
Chicago

Date:
1921

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BIBLIOGRAPHIC MICROFORM TARGET

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Business
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The typography of advertisements, by F. J. Trezise ... Chicago, The Inland printer company, 1921.

4 p. l., 11–134 p. illus. 19½cm.

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TECHNICAL MICROFORM DATA

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DATE FILMED: 2/22/95 INITIALS: RW

TRACKING # : MSH 05055

FILMED BY PRESERVATION RESOURCES, BETHLEHEM, PA.

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

150 mm

100 mm

1.0 mm

1.5 mm

2.0 mm

2.5 mm

A5

A4

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

PRECISION℠ RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.5 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.5 mm

The Typography of Advertisements

卐

Trezise

D253.2 T72

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School of Business

THE TYPOGRAPHY *of* ADVERTISEMENTS

By

F. J. TREZISE

Formerly Editor Job Composition and Specimen Review Departments of The Inland Printer

CHICAGO
THE INLAND PRINTER COMPANY
PUBLISHERS
1921

Bus
26-13565

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D
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Dec. 9. 1926 LV/1.1.3.
" 22 " GSP

PREFACE

WHILE the growth of advertising has been exceedingly rapid, accompanied by a proportionate increase of expenditure, and while vast sums have been spent in securing the best in advertising copy, the question of the presentation of this copy — the typography of the advertisement — has been to a great extent neglected.

Those who have made a study of the psychology of advertising have emphasized the importance of the effect of the design of the advertisement upon the mind. It is from the design, rather than the wording, that the first impressions are gained.

The composition of advertisements, like all other type arrangement, is based upon certain fundamental principles of design, the carrying out of which is necessary to the most pleasing advertising typography. To select the most readable and satisfactory type-faces, and to arrange them in such manner that the eye is involuntarily led, by reason of the design as well as the wording, through the advertisement, is the end to be desired in the composition of advertisements, and it is to indicate the application of the principles governing these points of design that this work is undertaken.

F. J. T.

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THE TYPOGRAPHY OF ADVERTISEMENTS

CHAPTER I.

FROM the time, some three thousand years ago, when the Egyptians used hand-bills and posters made of papyrus to give descriptions of runaway slaves and advertise rewards for their return, through the periods of the illiteracy of the masses when signs were used to indicate the goods for sale, past the periods of the crier advertising orally, and down to the present time, advertising has ever been a prominent feature in the business world.

Advertising became associated with printing soon after the invention of the latter, and the imprint or printer's mark early became a feature of his work. These devices were but trade-marks, used as means of identification. That they were considered valuable is shown in the fact that they were subjected, as they are even at the present time, to imitation and theft.

A large question — and an elusive one — this question of the typography of advertisements.

One billion dollars is spent each year in the United States for advertising purposes.

The annual appropriation of single firms is enormous, several of them spending between $500,000 and $1,000,000 yearly.

Ten dollars an agate line, or nearly $150 an inch, is paid for space, and even that is not the maximum.

A " double-page spread " at $7,500 is a common occurrence.

A page advertisement at $5,000 is an ordinary thing and excites no comment whatever.

One is inclined, in view of these figures, to question whether or not such advertising pays.

This, of course, depends upon what percentage of the total sales goes into the advertising appropriation.

One New York department store is said to spend $500,000 a year in advertising — on a three per cent basis. The average is perhaps two per cent. The average for salesmen, however, is from five to ten per cent.

A Chicago department store recently ran a twenty-page advertisement in the Sunday editions of two Chicago newspapers. The cost for the single insertion in the two papers was approximately $25,000.

The effects of this advertising hardly can be estimated. Things which in the ordinary course of affairs one hardly ever hears of, become, after the insistent bombardment of facts from the advertising pages of

dozens of magazines, necessities. Advertising has, time and again, changed our habits as a people. It has, in thousands of homes, substituted for the old-time breakfast of coffee, meat and potatoes, one of cereal drink and breakfast foods. It has, to a large extent, put the barber out of business by the enormous demand for safety razors which it has created.

Advertising, as we know it to-day, is a necessity due to modern conditions. In the old days of hand-work, before the introduction of the labor-saving machinery and devices which characterize our factories of the present time, the problem was not how to sell goods but how to make them fast enough to supply the demand. The man who made furniture by hand was concerned in filling his orders — in making, by his tedious processes, enough to supply the demand. With the introduction of improved machinery and labor-saving devices the problem was reversed. It became a question of creating the demand. And this advertising does.

Emerson wrote, " If a man can write a better book, preach a better sermon, or make a better mouse-trap than his neighbor, though he build his house in the woods, the world will make a beaten track to his door."

But that doesn't apply to the present time. It applied to the days of slow processes of manufacture. The man of the present day who can make better mouse-traps than the other fellow, can make them in such quantities — and must make them in such quantities in order to meet competition — that the tedious

business of waiting for the world to make a beaten path to his door wouldn't do at all. He must go to the world — and that by advertising.

And advertising to get his goods before the public is not sufficient — he must advertise in order to keep them there. The man who controls the market in his line — who has practically all of the trade — must keep up a campaign of advertising as an insurance against losing his business. As an example, it is said that the National Biscuit Company instituted a certain newspaper advertising campaign which involved the expenditure of $175,000. Of this amount $60,000 was spent in New York city, where the company already had over ninety-eight per cent of the business in its line The money was not spent in the expectation of increasing business — it was spent as insurance against the possible inroads of competition.

And now we come to the part the printer plays in all this publicity. Upon him falls the problem of presenting these things to the public in a manner that will attract attention. And even that is not sufficient — it must be *favorable* attention.

Many printing-houses fail to give sufficient attention to the typography of their advertisements. The copy may be most carefully gotten up by a specialist — and some of these specialists are paid as high as $1,000 a week for their services — but when it comes to presenting this costly message to the public it is done in a haphazard manner.

In justification of this condition, some one comes

along and says, "Oh, well, it doesn't pay to put too much time on the composition of advertisments."

Doesn't it?

John Jones is going to run the same advertisement in six different magazines.

He pays $6 an agate line in each of them.

In ordinary display and average size type he may average three words of copy to one agate line of space.

That means that for each word of that advertisement Jones will pay $12.

At that rate, can Jones afford to have anything but the best of typography?

Just pause for a moment, Mr. Ad.-compositor, and let the question of the cost of advertising get thoroughly into your system. Put yourself, for just a few moments, in the shoes of the man who pays for the advertisements, and if looking at things from his viewpoint does not bring to you a realization of what good, careful typography means to him, then, indeed, ad.-composition is not your line.

One can not get away from the fact that the compositor plays no unimportant part in the effect of the advertisement on the reader. The psychologists who have turned their attention to advertising lay great stress upon the effect of the *design* upon the mind. True, they do not minimize the importance of the words, but the first impression — the basis from which they must start in their psychological deductions — is the design.

Advertising is not, as yet, an exact science. Get a

group of ad.-writers or ad.-compositors together in the discussion of certain advertisements and you will find as many opinions as there are persons present. Like job-printing, the composition of advertisements has been in a more or less chaotic state, but happily we are now getting it on a sound basis of principles. And it is with these principles and their application to the typography of advertisements that these chapters will deal. As before stated, the compositor is a prominent factor in the completed advertisement, and his treatment of it does much to enhance or detract from its effect on the prospective buyer. If he can get — and this is possible — certain acknowledged fundamental principles of design to apply to his work, it will give him a solid foundation upon which to build.

CHAPTER II.

The minute a compositor begins work on an advertisement, that minute he becomes a salesman, and his major thought should be to set an advertisement that will sell the goods. Fads, fashions and mechanical cleverness must be secondary to the selling factor in his presentation of the subject.

IT is not without certain misgivings that I undertake this discussion of the typography of advertisements. Varying conditions in printing-offices and in the mediums in which advertisements are used make it hard to arrive at a place where we can all stand on a common ground in this matter. The comparative newness of advertising as a profession is also a drawback. The ad.-writers themselves do not stand on a common ground. The discussion of the relative merits of a piece of ad.-copy will call forth just as great a diversity of opinion among ad.-writers as will the discussion of its arrangement in type bring out differences of opinion among printers.

Of one thing we are certain, however. The trend of the times is toward a definite understanding, both in ad.-writing and in ad.-composition. The writing of advertisements is gradually being placed on a more

definite basis with regard to what is good and what is bad. Likewise the compositor is devoting more and more attention to the fundamentals of his craft. The ultimate result can not be other than beneficial to both.

Another thing that has militated against a more speedy improvement of the typography of advertisements has been the attitude of the printer toward the ad.-writer, and vice versa.

I fully realize that this is treading on dangerous ground — that, like the proverbial peacemaker, one is more than liable to "get it" both going and coming.

Do you doubt that the attitude of the ad.-writer is frequently a detriment in the production of good typography? Then read the following, taken from a text-book for ad.-writers:

"The average compositor, particularly the 'old-timer,' prides himself on his ability to crowd into a given space all the type-styles it will hold. Samples of these typographical nightmares are to be found in nearly all publications. Regarding this too prevalent fault, a writer facetiously remarks: 'If your printer insists on setting your advertisements in fourteen different styles, sizes and faces of type, he should pay half the cost of the advertisement for the privilege of showing his stock.' Obviously, then, it behooves the ad.-man to master the rules of type arrangement and type harmony. A fair knowledge of these, and of the general technicalities given elsewhere in this book, will enable him to plan a 'set up' in an intelligent manner, and to give specific instructions to the compositor."

Rather a "soft" way in which to learn a trade. A fair knowledge of "these" and of the general technicalities given elsewhere in "this book," and behold you can show the compositor more than he has learned in a lifetime.

On the other hand, what does the compositor say of the average ad.-writer? Did you ever hear the comments of a compositor while trying to crowd into an advertisement, in eight-point type, the matter which the ad.-writer had specified to go in twelve-point? No? Then you have missed some choice bits of oratory. Expurgated, they run something like this: "Well, what do you know about that ad.-school graduate who got up this copy? Why, say, that fellow wouldn't know twelve-point Caslon from a shooting-stick or a paper-stretcher, and he tried to tell me — *me* — how to set ads. I'll show him where he gets off" — and so on, and so on, until the advertisement is up or the compositor's mind is distracted by fresh troubles.

And if you have ever witnessed the unholy glee with which the compositor follows copy and instructions on an advertisement which has been poorly laid out, chuckling over the expected outcome, and his endeavor to "show up" the ad.-writer, carefully avoiding doing anything which would tend toward an improvement, you can not have failed to see an attitude detrimental to the best results.

This spirit of mutual distrust manifests itself in much of our ad.-work, and until the writer and printer get together on a basis of mutual understanding, our

advertising pages will not reach their greatest possible effectiveness.

As stated above, the compositor is getting down to a solid basis in his work — he is concerning himself more and more with the questions of cause and effect. No longer content to "go it blindly," he insists upon reasons for every move. He wants to know "why," and these comments on the typography of advertisements are made with that fact in mind. The field can not be fully covered — and no attempt will be made to do so — but such points as have come under the observation of the writer will be offered in the hope that they may help to clarify the question of ad.-composition.

CHOOSING THE DISPLAY.

The first thing which the compositor must do is to choose the parts of the copy which he will display. In this he is, of course, frequently assisted by the ad.-writer, who designates his preferences on the copy.

The copy has much to do with the general effect. Too many display features make a good advertisement impossible in spite of the best efforts of the designer. Some ad.-writers realize this, and in consequence they get good advertisements without any difficulty whatever, while others are at constant war with the composing-room.

Most advertisements contain too much display. Display, like all other good things, can be overplayed, and no matter how good a thing may be, too much of

it is not desirable. This is illustrated in Fig. 1. Here we have an advertisement set in a manner calculated to bring out all of the various features. The compositor evidently has endeavored to overlook no point which should be displayed. But in his desire to bring out everything he has succeeded in bringing out nothing. He has forgotten that where everything is emphasized there is no emphasis. As you look at the advertisement your eye is attracted first by one group or spot and then by another, in such rapid succession that it all becomes a jumbled mass. In Fig. 2, however, it is different. You turn to this advertisement with a feeling of relief, you take it in at a glance. The heading and the signature tell the vital points of the story, and they are pleasingly brought out in contrast with the gray tone of the background furnished by the descriptive matter. The heading has been left in the same type as in Fig. 1, but the subordination of the balance of the text causes it to stand out, by reason of the contrast in sizes, much more prominently. This question of contrasts should not be overlooked by the compositor, for contrast is the most potent factor in typographical display. The ten-story building is a marvel in a town of two and three story structures, but in the loop district of Chicago or on the lower end of Manhattan Island, surrounded by buildings twice its height, the ten-story building is not noticed. The building is just the same — it is simply a question of contrasts. Just so with type. The line of twenty-four-point capitals stands out prominently and is relatively

large, when surrounded by ten and twelve point type, but place it among a number of other lines of twenty-four-point and it loses its effect. And it is largely

MEYER ALL-WOOL SUMMER CLOTHES

Are worn by the

BEST DRESSERS IN CHICAGO

They are popular in all of the great fashion centers in America. They are offered to the men of this country at

Prices as Low or Lower

than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The

GOOD WORKMANSHIP AND CHOICE PATTERNS

must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

R. R. MEYER & COMPANY

127 State Street, Chicago

FIG. 1.— Where everything is emphasized there is no emphasis. This advertisement contains too much display.

because of this contrast that the words "are worn by the best dressers in Chicago" are much easier to read in Fig. 2, although set in a size of type much smaller

than in the original. Of course, the rules on either side tend to set it apart from the other matter, but the absence of the confusion which is noted in the original

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Are worn by the best dressers in Chicago

They are popular in all of the great fashion centers in America. They are offered to the men of this country at prices as low or lower than they are asked to pay in most stores for commonplace and inferior goods. You will see the force of our arguments as soon as you try these clothes on. The good workmanship and choice patterns must surely appeal to you. You will know what we mean by "clothes that fit and keep their shape."

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FIG. 2.— A resetting of the advertisement shown in Fig. 1. Much easier to read, more pleasing to the eye, and with the important features brought out.

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INTENTIONAL SECOND EXPOSURE

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same sensations that we would if a half-dozen fellows surrounded us and shouted in our ears, each telling a different story, while the other one produces an effect

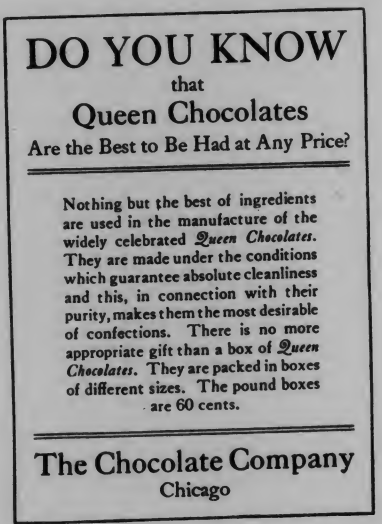

FIG. 3.— The feature line of an advertisement should have a direct bearing on the subject. The heading in this advertisement would suggest hard coal as readily as chocolates.

similar to that which would result from a person quietly and convincingly stating the case to us.

Common politeness decrees that but one person

shall speak at a time — and common sense decrees that to bring out one point at a time is good advertising.

It has been said that a man can do better service

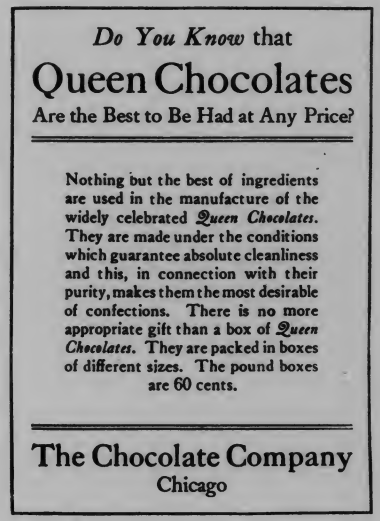

FIG. 4.— A resetting, in which the proper line has been given the most prominent display.

with one club than he can with an armful. Likewise the advertiser can get better results by emphasizing one point than by calling attention to a dozen.

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INTENTIONAL SECOND EXPOSURE

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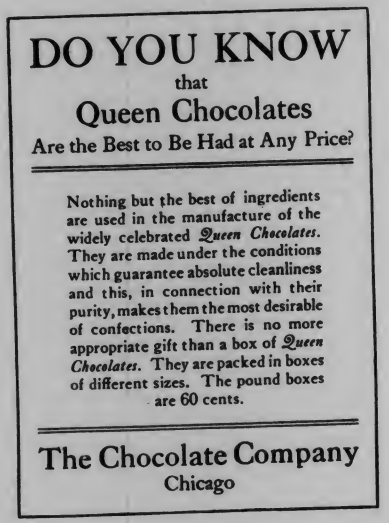

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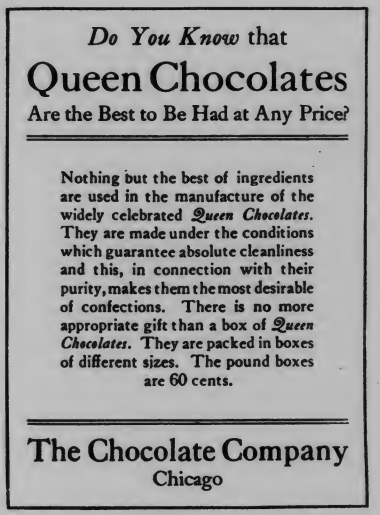

FIG. 4.— A resetting, in which the proper line has been given the most prominent display.

with one club than he can with an armful. Likewise the advertiser can get better results by emphasizing one point than by calling attention to a dozen.

The feature line of an advertisement should have

a direct bearing on the subject. "Do you want," "Do you know," "When in need," etc., prominently displayed at the head of an advertisement have no selling value whatever. And yet how often we see advertisements with just this sort of display. Fig. 3 is an example. In this advertisement the most prominent line is one which would suggest hard coal just as easily as chocolates. In the resetting, No. 4, the proper line has been given the most prominent display and one can not even glance at the advertisement without receiving an impression of "Queen Chocolates."

DECIDING ON THE ARRANGEMENT.

Having selected the portions of the copy which we wish to display, the next step is to decide upon the general arrangement of the advertisement. This must be done at this time for two reasons — first, that we may have a definite plan from which to work; and second, that time may be saved in the setting of the advertisement.

Speed is an essential feature in the composition of advertisements, both on account of keeping down the cost of production and of getting out publications on time. No matter how much the compositor may desire to embellish the advertisement, he must consider the time-ticket. Some classes of typography may allow unlimited time for the printer — but not so the composition of advertisements.

How is one to best conserve the interest of the time-ticket?

Mainly, by having a definite plan of action.

As a builder goes about the construction of a house, so should the compositor go about the construction of an advertisement. He should know at the beginning just what he intends the results to be.

We are all familiar with the printer who, when he gets an advertisement to set, grabs a stick, sets it to the proper measure and, blindly trusting in Providence, throws the thing together, only to find, perhaps, that he lacks space for the last four or five lines and must reset half of it in order to make it go in the allotted space.

That man works without a definite plan.

The other man — the man who accomplishes results — goes about it in a different manner. He first provides himself with a plan.

Unless he can form a mental picture of what his advertisement is to be when completed, he makes a rough sketch of it. He may make three or four sketches, and then choose the most pleasing. This is the logical way in which to achieve the most satisfactory results. The making of one or more sketches is but the matter of a few minutes — which time is made up many times over in the actual composition.

One must admit, however, that the ability which comes only from long experience is an important factor in ad.-composition. To deny this would be useless. Constant practice along this line of work can not do other than train the mind to grasp quickly the possibilities of the copy. The skilled ad.-man "sizes up"

the copy for an advertisement and almost immediately associates it with a certain form of display. There are certain possible arrangements for each piece of copy, and to decide which is the most suitable is the first thought.

It is interesting to note, in connection with this question of deciding upon the best arrangement for an advertisement, that first impressions are very likely to be the best. I have talked with many seasoned printers on this point, and they are almost unanimous in the opinion that, after a man has looked over the copy, the first arrangement which suggests itself to his mind is more than likely to be the best that he could adopt. Minor changes may be necessary, but the essential features will remain the same. Nor is this at all surprising. Long experience stores up in the cells of one's mind many designs, and upon viewing a piece of copy one unconsciously calls up a design to correspond. Some will not agree with this opinion — their experience will have been that a sorting over and consideration of various arrangements are necessary before a final choice is made. Personally, I am inclined to think that, with the seasoned printer, first impressions are the best, largely because of the fact that he unconsciously eliminates, because of past experiences, many designs which the less practical man would consider desirable.

The printers who possess this ability, born of a long experience, to evolve and mature their plans without sketches are, however, comparatively few.

So, for the most of us, sketches are desirable.

An elaborate sketch is not necessary. All that is required is an indication of the sizes and shapes of the various lines and groups. No suggestion of lettering is necessary. One may, however, suggest in the sketch the variation in tone which will result from heavier or larger type.

Let us consider a problem. We have an advertisement to set, the copy for which is as follows:

"The Principles of Design," by Ernest A. Batchelder. This book since its publication has received the unreserved commendation of teachers and students. It treats with directness and simplicity the subject to which all those interested in Art Education are giving careful thought. If any one will do what Mr. Batchelder has here so clearly described and illustrated, he will know what constitutes good design and rejoice in a keener eye, a more skilful hand and a more discriminating taste (the School Arts Book). The book contains over one hundred unique and valuable illustrations. We suggest an early order for your library, as the edition is limited. Price, $3. The Inland Printer Company, 624-632 Sherman street, Chicago.

Upon looking over the copy, we decide that the name of the book, the author, the price and the firm selling it are the essential features. How to arrange the advertisement pleasingly, bringing out these points in display is the next question.

We make a number of rough sketches of arrangements. In Fig. 5 are shown four different arrangements of the copy. Five or ten minutes would be sufficient time in which to make them. From these we

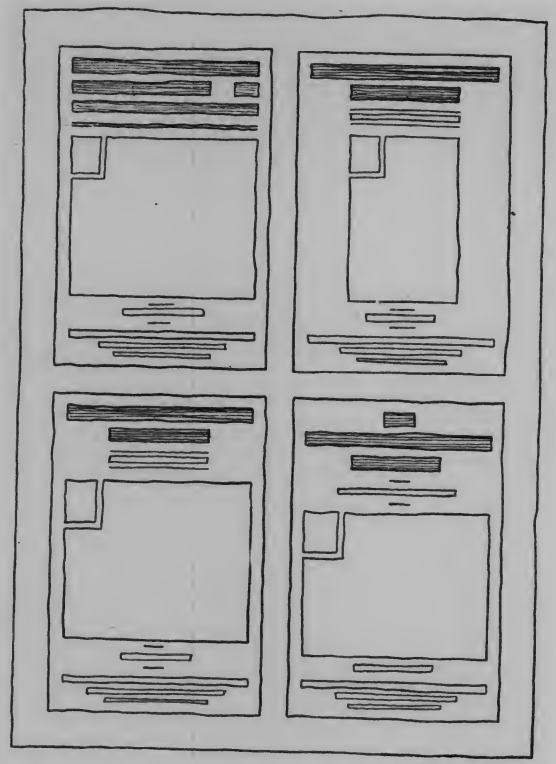

FIG. 5.— Four different suggestions for the arrangement of a given piece of copy. The advertisements, as set from these sketches, are shown in Fig. 6.

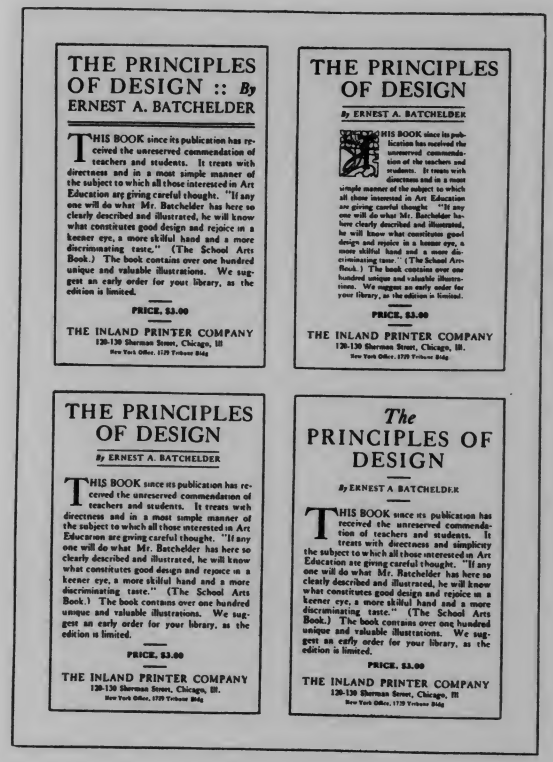

FIG. 6.— Four different arrangements of the same advertisement, set from the sketches shown in Fig. 5.

INTENTIONAL SECOND EXPOSURE

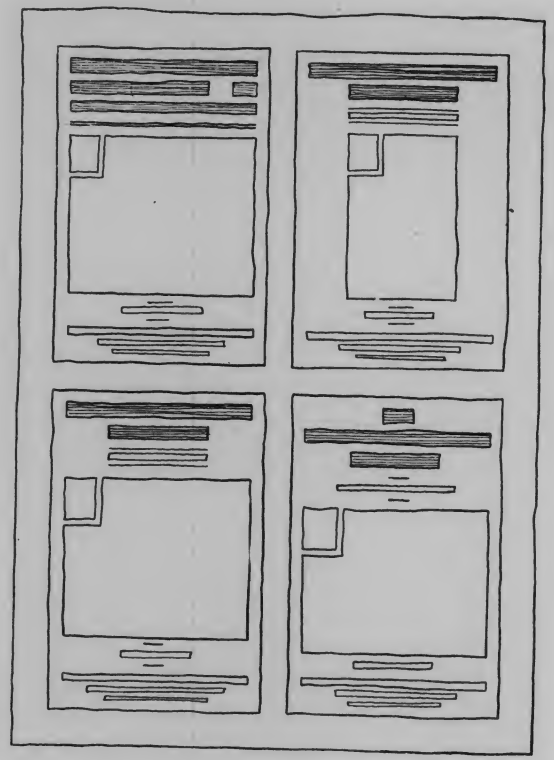

FIG. 5.— Four different suggestions for the arrangement of a given piece of copy. The advertisements, as set from these sketches, are shown in Fig. 6.

THE PRINCIPLES OF DESIGN :: *By* ERNEST A. BATCHELDER

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FIG. 6.— Four different arrangements of the same advertisement, set from the sketches shown in Fig. 5.

choose the one which appears to be the most desirable and set our advertisement accordingly. In this particular instance, for the sake of illustration, the advertisement has been set in the four different arrangements suggested in the sketches, and the result is shown in Fig. 6. One could, with very little effort, sketch a dozen different designs, differing even more radically from those here shown.

Above all things, keep your advertisements simple in arrangement. By this, I mean that there should be but a few display lines and but few groups of type. Gather the matter, as far as possible, into three or four groups instead of breaking it up into a number of spots.

My plea for simplicity in advertising design is based on the fact, or, at least, the assumption, that the processes of the mind in assimilating an advertisement are involuntary. The advertisement should be of such nature that it will attract and hold the reader's attention without effort on his part. For instance, you wish to advertise a new article. The reader has never heard of it. He is perhaps idly glancing over the advertising section of his favorite magazine. Never having heard of your article, he can not possibly be looking for an advertisement of it, and hence any impression that he may receive from your advertisement must be involuntary on his part. It naturally follows, then, that your most successful advertising will be of such a nature that he may comprehend its vital points at a glance and with the least possible mental effort. Ordinarily, this can be brought about only through a simple treatment.

CHAPTER III.

Good taste in printing does not consist altogether of a knowledge of what to use and where to use it; more often does it consist of a knowledge of what not to use.

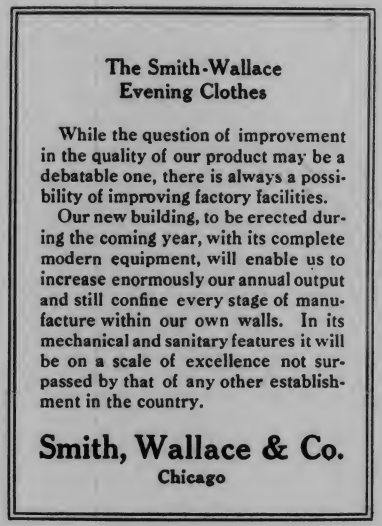
IT costs no more to set a good advertisement than it does to set a poor one — in fact, it usually costs less. This is because the men who set the good advertisements have learned the value of a simple type-design. As a usual thing, the appreciation of simplicity comes only with experience and careful observation.

To quote a remark recently made by a job-printer, "It takes a lot of study to get where you can do the simple things."

The compositor is more than likely to be carried away by his appreciation of the mechanical effects accompanying certain kinds of typography. He revels in panelwork, in the late decorative effects, etc.— all complicated, and therefore expensive, forms of type-design.

In laying out an advertisement one should see that the strongest display is at or near the top. The eye naturally seeks the top of the page first; we read from

the top down; and the point to which the eye is first attracted is the logical point at which to place the strongest display. Structurally, the advertisement with


The Smith-Wallace
Evening Clothes

While the question of improvement in the quality of our product may be a debatable one, there is always a possibility of improving factory facilities.

Our new building, to be erected during the coming year, with its complete modern equipment, will enable us to increase enormously our annual output and still confine every stage of manufacture within our own walls. In its mechanical and sanitary features it will be on a scale of excellence not surpassed by that of any other establishment in the country.

Smith, Wallace & Co.
Chicago

FIG. 7.— The small heading and large signature line give this advertisement the appearance of being upside down in design.

a good strong caption is pleasing, while the advertisement with a weak heading and a strong display in the lower part has the appearance of being "top heavy at

the bottom." An illustration of this is found in the advertisements shown in Figs. 7 and 8. In Fig. 7 the small heading and large signature line at the bottom

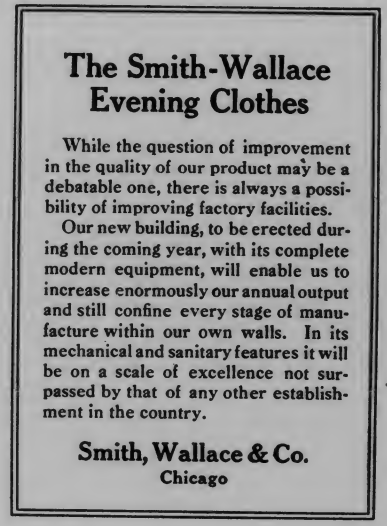

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FIG. 8.— The design should be heaviest at, or near, the top. A good strong caption insures this.

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INTENTIONAL SECOND EXPOSURE

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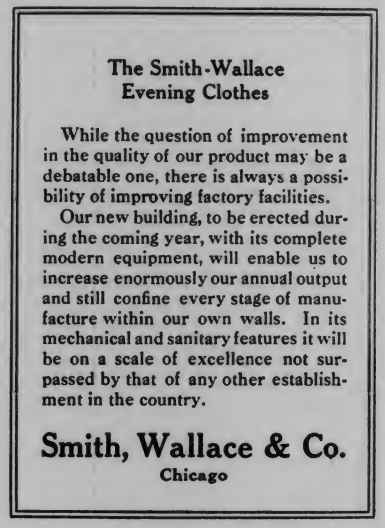

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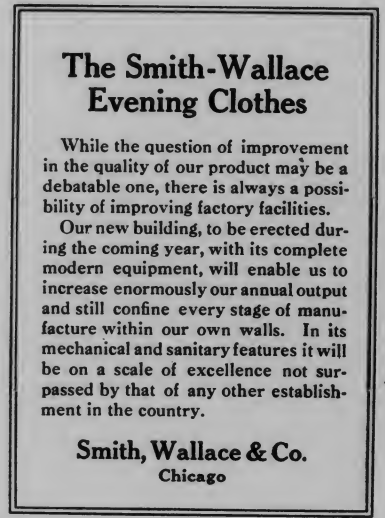

FIG. 8.— The design should be heaviest at, or near, the top. A good strong caption insures this.

give the advertisement the appearance of being upside down in design. In Fig. 8 the order of strength of display is reversed, and one can not but feel that as a

pleasing distribution of color and form it is much superior to the other.

Another point which the compositor should keep in mind is: *Avoid, as much as possible, the use of pyramid forms of type.* The inverted pyramid form

FIG. 9.— The pyramid form shown in A is rarely pleasing in typography, while the inverted pyramid (B) lends itself readily to design for printing.

will be found much more satisfactory in almost every instance.

Just *why* the inverted pyramid form is more pleasing than the pyramid form in typography is a matter of some conjecture, and one finds it rather difficult to lay down any direct, convincing principle on this point. My own theory is that the point made by designers, and jewelry designers in particular, that a form which hangs pendant should be smaller at the bottom, may bear on the shape of the group of type. Structurally, a form which hangs pendant should be suspended from

its strongest point, and it naturally follows that when a triangular form hangs pendant it should be the smallest at the bottom. One may liken the group of type to this, and assume that the type on the page is in effect hanging from the top. All our arrangements of the printed page bear out this assumption. We have our widest margin, where the margins are varied, at the bottom, our short run-over pages are at the top, and we put our heaviest display at the top. The designers of our typographical decorations evidently have recognized this principle and in a large measure conformed to it, and we find comparatively few triangular decorations that are not the widest at the top. Note the difference between the two ornaments shown in Fig. 9.

Then, too, the fact that the composition of an advertisement, like the composition of a painting, should be of such nature that it will lead the eye easily from one point to the other, may have a bearing on this question of pyramid and inverted pyramid forms. The natural course of the eye in following an advertisement is from the top toward the bottom, while the natural course of the eye in following a pyramid form is from the base to the apex. It therefore follows that where the two are thrown together the result is one of conflict or complication — in effect the eye is trying to read upward and downward at the same time. If the pyramid form is placed at the top, as shown in Fig. 10, the natural tendency of its shape is to carry the eye to its apex, and thus entirely out of the advertisement.

INTENTIONAL SECOND EXPOSURE

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The reading-matter itself suggests a movement of the eye from top to bottom, while the shape of the group

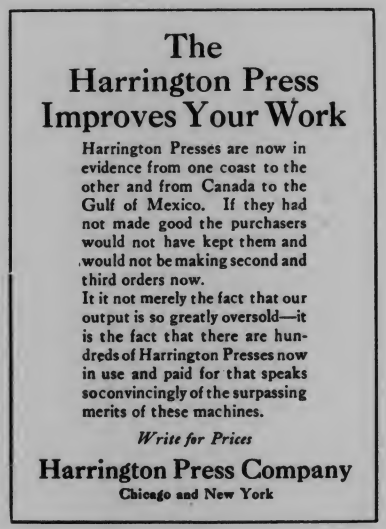

FIG. 10.— The natural course of the eye in following a pyramid form is from the base to the apex, and when a pyramid form is placed at the top of a design it has a tendency to carry the eye out of the advertisement.

suggests a movement from the bottom upward. In Fig. 11, the arranging of the same heading in an inverted pyramid form results in a more pleasing

appearance, due to the fact that both the reading-matter and the shape of the group have a tendency to carry

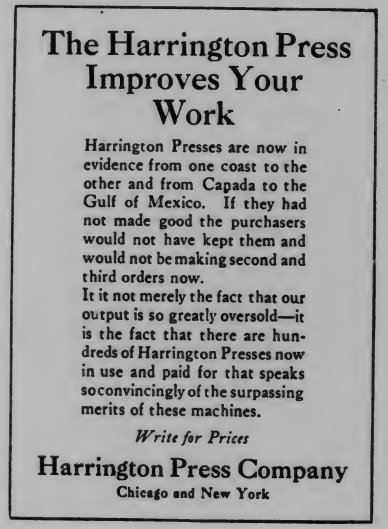

FIG. 11.— Here the shape of the upper group tends to carry the eye directly into the advertisement.

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The same principle applies to the composition of a group of lines which are squared up at one end — an

INTENTIONAL SECOND EXPOSURE

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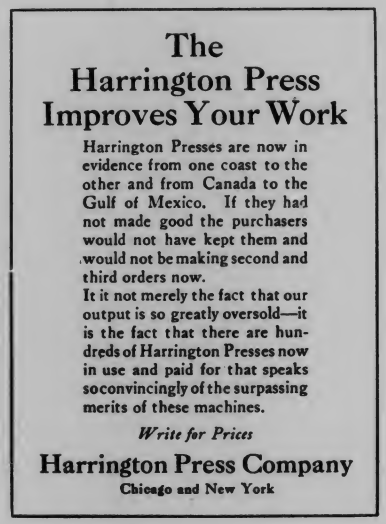

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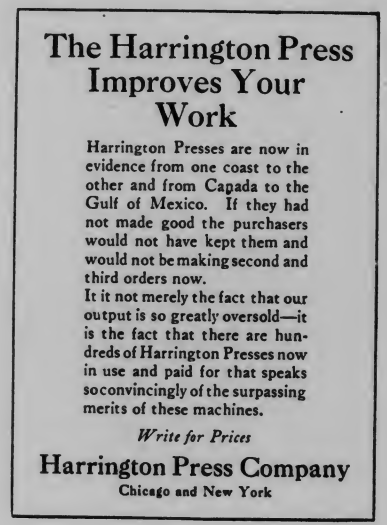

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The same principle applies to the composition of a group of lines which are squared up at one end — an

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It is not always possible to arrange the type in a

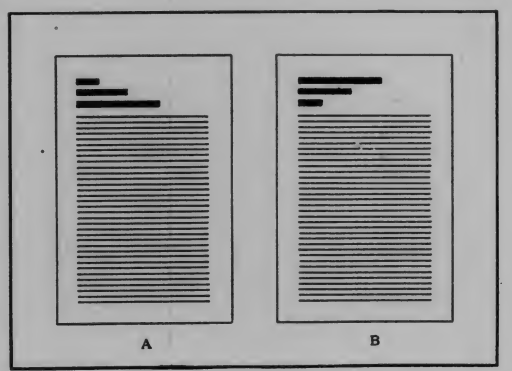

FIG. 12.— In A the arrangement of the heavy lines is not pleasing, due to the fact that their shape as a group tends to carry the eye toward the top of the page, instead of toward the text. The arrangement shown in B is much more satisfactory.

heading of this kind in such manner that the longest line will be at the top, but care should be taken that it is considerably above the center and not below it. Note the difference between the two examples shown in Fig. 13.

These side arrangements should, as a rule, be avoided, as the balancing of the various groups on a

central axis is in nearly every instance productive of the best results. This is particularly noticeable in the illustration shown in Fig. 14. Here the endeavor to obtain originality of treatment has led to a placing of

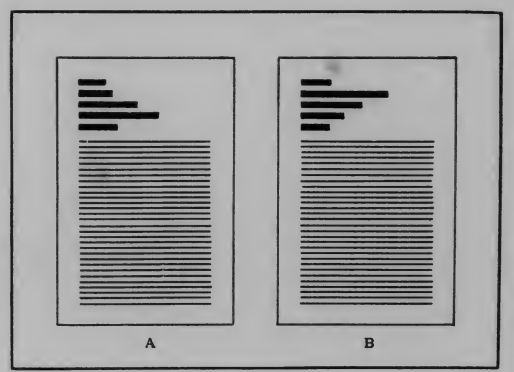

FIG. 13.— The widest line of a heading of this kind should be at, or near, the top, as in B, and not near the bottom, as in A.

the display lines, both at the top and bottom of the advertisement, in positions which break up the symmetrical arrangement of the design. Except in very rare instances, the word "symmetrical," as applied to typographical design, means having both sides of the design equal, and, therefore, when we speak of a printed page being symmetrical we usually mean that it is balanced on a central axis — that all lines are cen-

INTENTIONAL SECOND EXPOSURE

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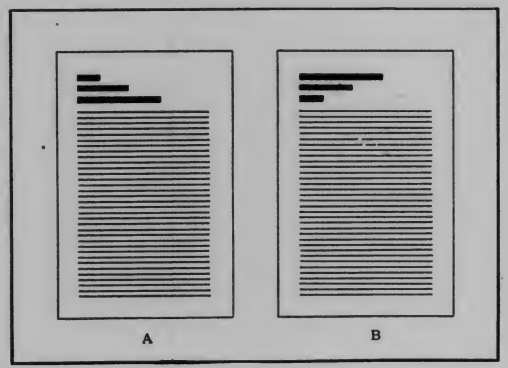

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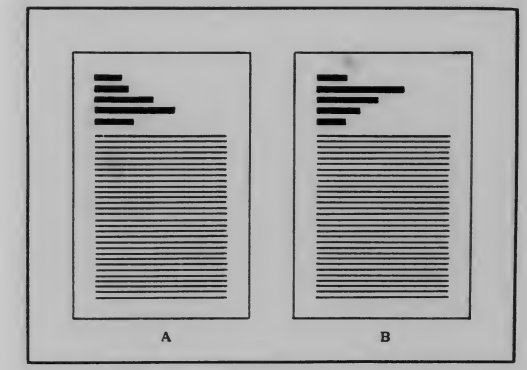

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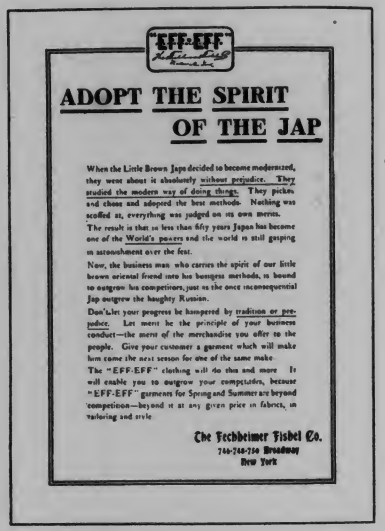
"EFF-EFF"

ADOPT THE SPIRIT OF THE JAP

When the Little Brown Japs decided to become modernized, they went about it absolutely without prejudice. They studied the modern way of doing things. They picked and chose and adopted the best methods. Nothing was scoffed at, everything was judged on its own merits.

The result is that in less than fifty years Japan has become one of the World's powers and the world is still gasping in astonishment over the feat.

Now, the business man who carries the spirit of our little brown oriental friend into his business methods, is bound to outgrow his competitors, just as the once inconsequential Jap outgrew the haughty Russian.

Don't let your progress be hampered by tradition or prejudice. Let merit be the principle of your business conduct—the merit of the merchandise you offer to the people. Give your customer a garment which will make him come the next season for one of the same make.

The "EFF-EFF" clothing will do this and more. It will enable you to outgrow your competitors, because "EFF-EFF" garments for Spring and Summer are beyond competition—beyond it at any given price in fabrics, in tailoring and style.

The Feckheimer Fisbel Co.
746-748-750 Broadway
New York

FIG. 14.— A symmetrical appearance has been sacrificed in an attempt to secure originality. Compare with Fig. 15.

violation of this principle of symmetry is usually attended by effects that are not pleasing. In the rearrangement, Fig. 15, the display lines have all been

centered, and one can hardly fail to note how much easier it is for the eye to grasp and take in the design as a whole. The rearrangement is orderly and pleas-

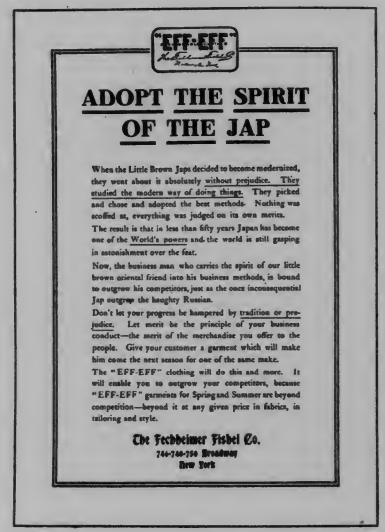
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FIG. 15.— Balancing the display lines on a central axis gives symmetry and a better distribution of white space.

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INTENTIONAL SECOND EXPOSURE

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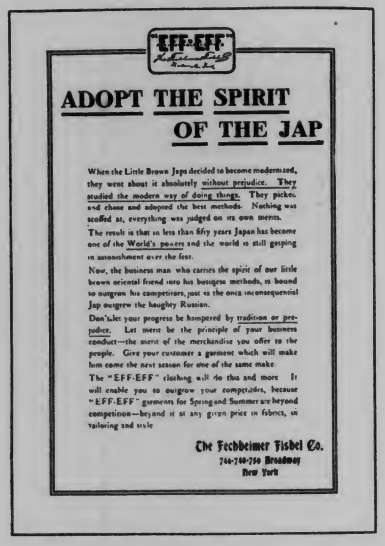
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The Fechheimer Fishel Co.
740-742-744 Broadway
New York

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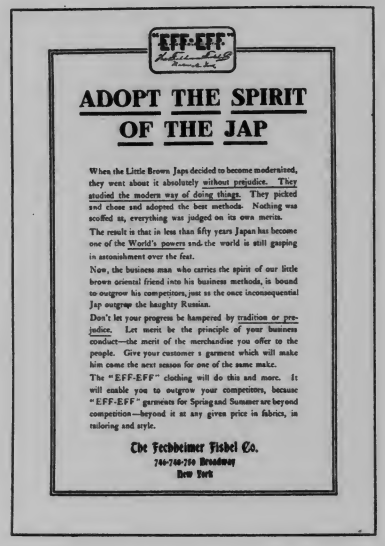
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A most necessary requisite in the composition of

an advertisement is *proportion*. We must consider proportion in the relation of border to text, in the margins of white space around the advertisement, in

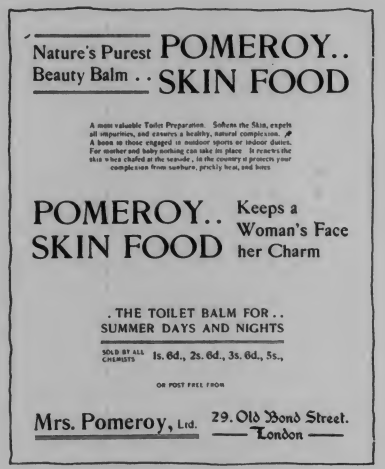

FIG. 16.— The groups of type in this advertisement are too nearly equal in size. There is not enough variety. They divide the page into spaces nearly equal in size, as shown in the diagram in Fig. 17.

the distribution of the white space in the advertisement, and in the arrangement of the various groups and panels. To consider this question of proportion in an intelligent manner we must properly understand

the definition of the word. Proportion is defined as the pleasing *inequality* in the parts of an object. Mark you, pleasing inequality. The different panels,

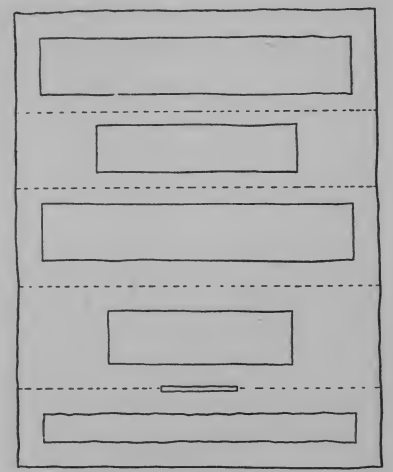

FIG. 17.— A diagram of the groups of type in the advertisement shown in Fig. 16. The division of the advertisement into spaces of the same size is not pleasing. There is not enough variety.

borders, groups of text, or whatever else goes to make up the advertisement, must vary in size. Not only that, but the variation must be pleasing. Then the question is, " What constitutes a pleasing variation? "

INTENTIONAL SECOND EXPOSURE

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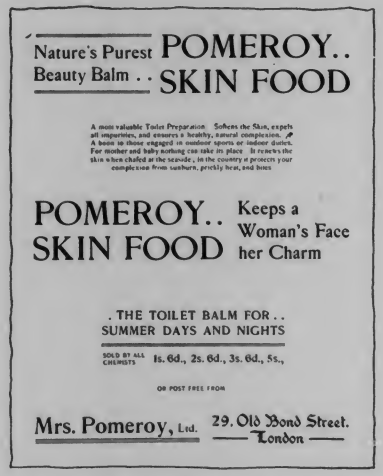

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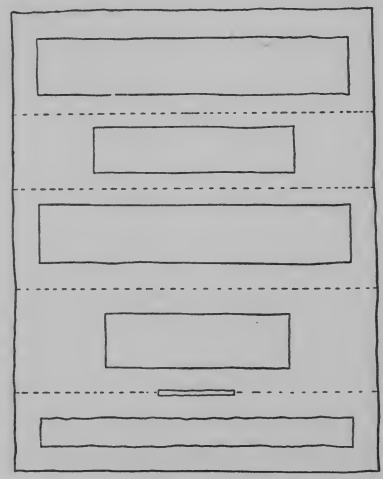

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While varying conditions may and do demand different treatments, there is one ratio of proportion, universally recognized, that applies particularly to the

Nature's Purest Beauty Balm

Pomeroy Skin Food

A most valuable Toilet Preparation. Softens the Skin, expels all impurities, and ensures a healthy, natural complexion. A boon to those engaged in outdoor sports or indoor duties. For mother and baby nothing can take its place. It renews the skin when chafed at the seaside; in the country it protects your complexion from sunburn, prickly heat and bites.

Pomeroy Skin Food

Keeps a Woman's Face Her Charm

THE TOILET BALM FOR SUMMER DAYS AND NIGHTS

Sold by All Chemists: 1s. 6d., 2s. 6d., 3s. 6d., 5s., or post free from

MRS. POMEROY, LTD., LONDON

29 Old Bond Street

FIG. 18.— A rearrangement of the advertisement shown in Fig. 16. A pleasing variety has been gained by making one group larger than the others. See diagram shown in Fig. 19.

work of the compositor. This is the ratio of three to five, and putting it into its simplest form — the division of a space into two parts — it means that we

would arrange the division so as to give three parts of the space to one panel and five parts to the other.

But why is this a pleasing division? Why not some

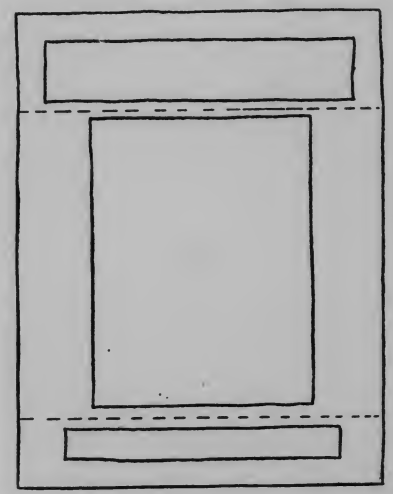

FIG. 19.— A comparison of this diagram with Fig. 17 will illustrate the value of variety in the sizes of groups of type.

other distribution of the space? The answer is found in the fact that where a space is divided into two parts in this manner, *the small part is to the large part as*

INTENTIONAL SECOND EXPOSURE

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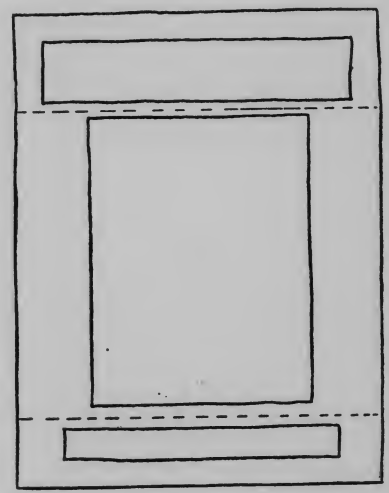

FIG. 19.— A comparison of this diagram with Fig. 17 will illustrate the value of variety in the sizes of groups of type.

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the large part is to the whole. Thus an exact ratio is established.

And so we would have variety in our divisions of an advertisement, for without variety we have not proportion, but monotony. The advertisement shown in Fig. 16, together with the diagram of it shown in Fig. 17, forms a good illustration of this point. As will be seen, an imaginary line drawn between the various groups in this advertisement reveals the fact that the space has been broken up into smaller spaces that are nearly equal in size; there is no variety. In the resetting, shown in Fig. 18, together with a sketch of it, Fig. 19, it will be noted that the bringing into the smaller measure of but one group of type has changed the whole appearance of the advertisement, and that instead of a succession of panels of equal size we now have panels that are pleasingly related to each other.

The question of proportion may also be applied to the advertisement shown in Figs. 14 and 16. When we speak of proportion as the pleasing inequality in the parts of an object, and state that equal divisions of space should be avoided, it not only refers to the breaking up of the spaces of the page as a whole, but to the distribution of white space throughout the design. In this particular advertisement the lack of proportion is shown in the space between the rules and the type. The space between the type and inner rules is the same as that between the inner rules and the outer one. A feeling for proportion — for variety — would suggest that one of these spaces be larger than the other.

CHAPTER IV.

"Love not too many faces. Even Solomon failed when he set his mind upon a plurality of favorites."

ON CHOOSING THE TYPE.

THAT the advertisement depends largely for its effectiveness upon the type in which it is set none will question. The general design and the readability of the type are the things which attract the attention. Carefully prepared copy is, of course, necessary to good advertising, but before one reads even the most alluring advertisement his attention must be attracted to it in some way. This is accomplished by good design and pleasing type-faces. The printer who can, taking into consideration the effect of design and type upon the optic nerve, set advertisements in such manner that they are not only pleasing to read, but even seem to invite a reading, is enabled to produce the kind of advertising typography that really counts, for, after all is said and done, it is the form, or typographical appearance, of the advertisement, that first attracts the eye.

We are all aware of the fact that some types are easier to read than others — that some book-pages,

because of the type in which they are set, invite a reading, while others are more or less displeasing — even repulsive in appearance. The eye takes to the former readily and easily, while it must be forced to read the latter — and the desirable thing in advertising-typography is that in form and type the advertisement shall be attractive to the eye, and read without effort.

We must, then, use the type that is the most easily read. This, of course, is the roman letter. Centuries of its use, together with the fact that from our earliest associations we are constantly confronted by the roman letter, makes its reading seem natural. Then, too, the fact remains that despite all attempts, no one has as yet been enabled to produce a letter-form which in legibility and distribution of color is superior, or even equal, to the classic roman letter of the Renaissance.

To illustrate this, consider for a moment Figs. 20, 21 and 22. Fig. 20 is set in ten-point Caslon Old-style, Fig. 21 in ten-point Caslon Bold and Fig. 22 in ten-point Hearst. Of the three, the first one is the most easily read by the normal eye. Fig. 21, because of its general resemblance in design to the ordinary roman letter, perhaps comes next in legibility, while Fig. 22, departing as it does from the standard roman forms, is the least legible of them all.

An interesting point in this connection, and one which proves conclusively the greater legibility of the plain roman type-faces, is the fact that proofreaders, while able to grasp words, and even groups of words,

in reading proof on matter set in ordinary roman type, will, in reading matter set in display type, spell out the words letter by letter, their unfamiliarity with the forms making them less sure of correctness in their reading.

"But," some one says, "the heavier and bolder type-faces furnish a greater contrast to the white of the paper, and therefore should be the easier to read."

It is true that a greater contrast of color is furnished in the use of the bolder type-faces, but to force these greater contrasts on the eye is to literally club it into reading the text, whether or no. Are the salesman's statements of better selling value because they are shouted loudly in direct contrast to the quiet of the office? There may be, and undoubtedly are, some on whom this force is necessary, but to those who are sufficiently educated and intelligent to be reached through the appeal of the advertisement, the quiet dignity of the salesman's statements made in well-modulated tones will be more attractive.

The strong contrasts are not desirable as a regular thing. Red and green form, as do the other combinations of complementary colors, violent contrasts; but a very little of these color combinations is sufficient to the average person.

As we become educated and civilized and grow in refinement our appreciation of the more subdued and broken colors increases, and we prefer these hues to the strong raw primary colors so pleasing to the savage. And as our appreciation of colors grows more

refined, so also does our regard for the lighter, more delicate type-faces, and we no longer care to be

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FIG. 20.— The ordinary roman letter is the most easily read by the normal eye. Compare with Figs. 21 and 22.

clubbed into reading a thing through the use of brutally large and black letters.

Our big advertisers appreciate this. One of the most extensively advertised industries of to-day is the

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INTENTIONAL SECOND EXPOSURE

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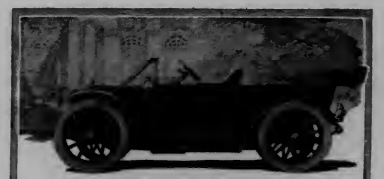
FIG. 22.— Another form of heavy display type which is less legible than the ordinary roman shown in Fig. 20.

the old-style types play the leading part, the heavy job-faces being conspicuous by their absence. This is

shown in Fig. 23, a page advertisement from one of the popular magazines. One can not but note the ease



The OWEN

Devoted to comfort and family touring

The Owen is built on the same general lines as other cars of high class, with, however, these special features which afford a kind and degree of comfort hitherto unknown.

Light weight — permitting the use of smooth easy springs which convert what would otherwise be a disagreeable jolt into a gentle and altogether pleasing undulation.

Large wheels (42 inches diameter) which pass over ruts and depressions as if the road were entirely smooth

Long-stroke motor (6 inches). This works slowly and with the minimum of vibration

Left-hand drive (with single-lever control at right in the middle) which gives the driver easy control of the car.

The Owen is very economical to operate The large wheels reduce tire-expense; and the average gasoline consumption is less than one gallon to fifteen miles.

$3200 Send for catalogue

R M Owen & Co Lansing Mich Reo Motor Car Co

FIG. 23.— A page that is legible and pleasing to the eye, showing that "display" type is not necessary to good advertising.

with which a page of this kind is read, and the absence of the "screaming" heavy-faced letters.

A comparison of Figs. 24 and 25 will still better illustrate this point. In the former, we have large,

INTENTIONAL SECOND EXPOSURE

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A comparison of Figs. 24 and 25 will still better illustrate this point. In the former, we have large,

black letters of various designs, even the text matter being set in a display letter. The whole advertisement is confusing and forbidding, and offers nothing pleas-

FIG. 24.— Here the use of "display" letters results in a page that is confusing to the eye and hard to read. Compare with Fig. 25.

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shown in Fig. 24 is handicapped by an illustration of unusual shape, but that this is not responsible for the objectionable features noted is shown in the fact that

FIG. 25.— A pleasing advertisement that is easily read. One does not feel the need for other type-faces in order to get a proper display. Compare with Fig. 24.

they are most apparent at the top of the advertisement where the shape of the cut is of no influence.

INTENTIONAL SECOND EXPOSURE

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Another point of interest to the compositor is the manner in which the small type in Fig. 25 has been set in two columns, rather than in long lines across the page. This is desirable where ordinary body-type is

TAILOR-MADE
CLOTHING
EQUAL TO THE VERY
BEST IN STYLE
FIT AND
FINISH
SURE TRADE MAKERS
SNAPPY STYLES IN SUITS AND OVERCOATS
FOR FALL AND WINTER, 1909
READY FOR YOUR INSPECTION
A. DINKELSPEIL CO.
COR. N. ST. PAUL AND ANDREWS STS
ROCHESTER, N. Y.
NEW YORK SALESROOM 821-823 BROADWAY

FIG. 26.— The use of all capitals has resulted in an advertisement which must be studied out rather than read at a glance.

used, as scientists tell us that the eye does not readily take in a line that is more than approximately three and one-half inches in length.

We come, then, to the position that the roman types, because of their admitted excellence of design, as well as their constant use in other fields, are the easiest read by the normal eye.

Of the roman type-faces, we have the old-style and the modern. As to the relative legibility of the two

there is something to be said on both sides, but, generally speaking, they are equally good. The old-style letter, especially the Caslon, is at its best on antique

THE way you look, and, still more, the way you feel, depends on the shoes you wear.

In our Selz Royal Blue shoes you get looks and comfort; and more of both for the money than in any other shoes sold.

Selz shoes $3 to $6.

Leon's
Selz Royal Blue Stores

Northwest corner Clark and Madison
51 W. Madison 106 S. Clark 4 S. Dearborn
Southeast corner Dearborn and Van Buren

FIG. 27.— An advertisement set in all lower-case is read without effort.

papers, the coated papers lending themselves better to the use of the modern type-faces. The fact, however, that some modern type-faces contain characteristics peculiar to the old-style, and vice versa, to such a degree that even some printers are confused as to their classification, indicates that the choice between them is largely a matter of personal opinion.

In the interest of good printing we must sincerely hope for the speedy coming of the day when most of

INTENTIONAL SECOND EXPOSURE

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In the interest of good printing we must sincerely hope for the speedy coming of the day when most of

the bold-faced roman types will be eliminated from our magazine pages. We have no particular fault to find with heavy job-faces. They are essential to posters, window-cards, etc.— which are to be read at a distance — but in the pages of a magazine, to be read at close range, they are, to say the least, offensive.

This, of course, does not apply to the heavy-faced types in the smaller sizes. In small advertisements which contain a large amount of matter, and in which the largest type-face that can be used is in the neighborhood of twelve or fourteen point, it is, of course, necessary to resort to the bold-faced letters in order to gain the desired prominence.

"But," asks some one, "how are we to secure a proper display for some lines if we don't use heavy type-faces?" In nearly every case this can be accomplished by a variety in the sizes used for the different parts of the advertisements, although slightly heavier faces are sometimes desirable. Display is a relative proposition, and of course if the text matter of an advertisement is set in bold-faced type, the bringing out or emphasizing of certain lines will necessitate the use of still bolder and larger faces. In a consideration of Fig. 25, though, one does not feel the need of a heavier type-face for the display — the larger sizes of the roman capitals being sufficient for all the necessary prominence.

Generally speaking, lower-case should be used in advertisement composition, rather than capitals. A dignified formal announcement may be effectively

typed in roman capitals — but the advertisement, which should be set in a letter that will easily lead the eye from one line to the other without effort, is at its best in the lower-case. Compare, for illustration, the advertisements shown in Figs. 26 and 27. In the former the use of all capitals has resulted in an advertisement which must be studied out rather than read at a glance, while in the latter the lower-case is read without effort. Even this legibility would be a trifle enhanced by a slight spacing between lines.

Display lines set in lower-case are to be preferred to those set in capitals for the same reason that plain roman type is preferable to other faces — they are more easily read by the average person. And an advertisement set all in lower-case preserves a harmony of shape not found in the advertisement in which lines of capitals are used. In the consideration of this point, however, one must not overlook the design as a whole, and where the general appearance of the advertisement can be improved by the addition of a line of capitals, it would be useless to argue for its omission in order to procure a complete harmony of shape.

Shall the gothic letter (called in the printing-office text) be used in the composition of advertisements? This is a question which is frequently asked, and one which has brought out much difference of opinion. While of course the gothic letter is not nearly as readable as is the roman form, and its use in quantities such as a full page or even a large group of lines

would result in an illegibility detrimental to the best advertising results, the setting of a line or two in this form of letter is at times not only permissible, but even desirable, the decorative effect gained by its use being a pleasing variation from the plainer roman.

We note with much satisfaction the passing of the lining gothics from our advertising pages. While these letter-forms are, without question, easily read and desirable at times in the smaller sizes, we can not but feel that in the larger sizes they are crude and without beauty.

A summing up of the foregoing, then, brings us to these conclusions:

That the roman type, either modern or old-style, is the easiest for the normal eye to read, because this is the letter-form with which the eye is the most familiar.

That the heavier roman faces, although not more readable than the lighter types, are offensive to the eye because of their strong color.

That proper display ordinarily can be gained by variation in the sizes of the same series.

That an advertisement set in all lower-case is more easily read than one set in all capitals.

That display lines which are set in lower-case are more easily read than those which are set in capitals.

That a complete harmony of shapes is attained where an advertisement is set in all lower-case of one series.

CHAPTER V.

In framing a picture we do not select a frame which is so flashy or attractive that on looking at it one exclaims: "What a handsome frame!" and forgets all about the picture itself. Neither should the printer, in setting an advertisement, use a border which will attract attention to itself rather than to the text.

ON THE USE OF BORDERS.

IT is hardly necessary in these days to advance arguments in favor of the use of borders in advertisement composition. Nearly every person concedes that their use is advisable —almost necessary. This being the case, our consideration is how we can use the borders to the best advantage and with the best results.

Primarily, the border serves to "hold the advertisement together" — to define its limits. It also serves to set it apart from the other advertisements on the same page.

This problem of holding the advertisement together is an important one. No one questions the fact that a frame around a picture, setting it apart from the background against which it is hung, improves its appearance. Neither does any one question the fact that the compositor, in setting an advertisement, is, in a meas-

ure at least, composing a picture. He is grouping certain masses within a definite space, and the laws of composition which govern the painting of the picture

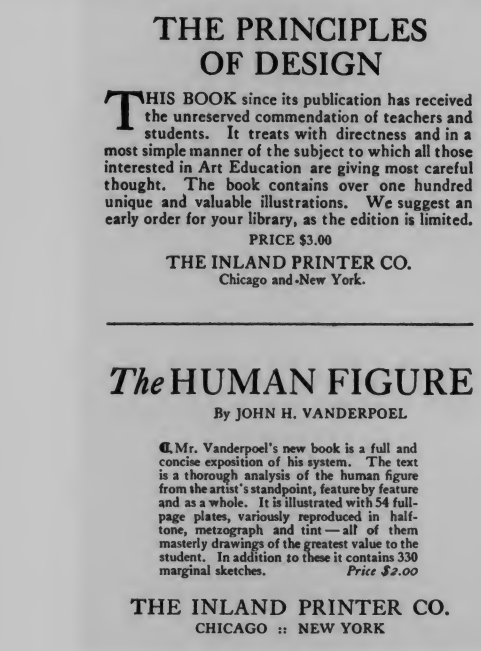
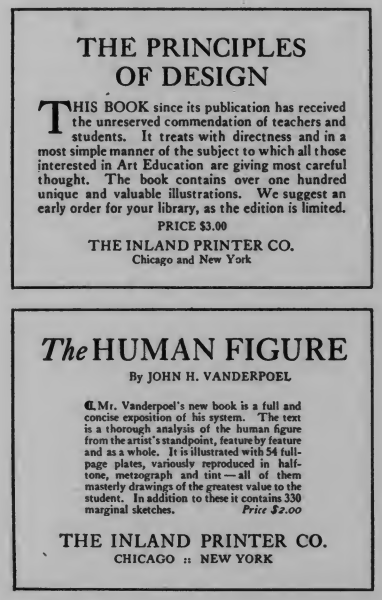


FIG. 28.— Owing to the large, various-sized areas of white space in these advertisements, they do not seem to "hold together" properly without borders.

also govern the placing of these masses in what might well be termed a typographical picture. It readily follows, then, that to have the space within which he is working clearly defined by a border is advantageous to



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INTENTIONAL SECOND EXPOSURE

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Chicago and New York.

The HUMAN FIGURE

By JOHN H. VANDERPOEL

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FIG. 30.— In this advertisement the border harmonizes in tone with the type — it is neither too heavy nor too light.

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another space. This, of course, applies particularly to those advertisements which contain a considerable

FIG. 31.— The heavy black border detracts from the readability of the text.

amount of white space; the solid advertisements indicate their size and shape more plainly.

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INTENTIONAL SECOND EXPOSURE

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FIG. 32.— The individual spots of this border are too large and tend to make the whole advertisement "spotty."

tion. In Fig. 29, however, the effect is different. The actual size and shape of the advertisements are defined

by the borders, and the arrangement within is well balanced and pleasing.

Then, too, with a border around an advertisement the compositor has a little more leeway in his opportunity for arrangement. Groups of type and decoration, which are out of all balance, and which seemingly have little relation one to the other, may, by the placing of a border around them, be brought together into a unit.

So we decide that borders are desirable. The next consideration is as to what borders shall be used.

One great essential demands our attention when we consider the use of borders — and that is, *they must harmonize with the type.*

Now, let us "get together" on this question of harmony. With all due regard for that dislike of many printers for what may be called "art terms," we find that in no other way than by their use can we arrive at a definite understanding of this point, and after one has overcome his prejudice toward the use of these phrases in connection with typography he finds that they are simple, easily understood and wholly practicable.

Harmony, in this connection — the use of borders around advertisements — is of two kinds: shape harmony and tone harmony. Of the two, perhaps, tone harmony is the more important, as it more frequently offers to the compositor opportunity for getting away from what constitutes good design.

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The border must harmonize in tone with the type

used in the advertisement — it must be neither too dark nor too light, but of approximately the same strength of color. Generally speaking, we may say "light borders with light type and heavy borders with heavy type." The border must not, unless it be of such nature in its design as to suggest in some manner the article advertised, attract attention to itself. In framing a picture we do not select a frame which is so flashy or attractive that on looking at it one exclaims "What a handsome frame!" and forgets all about the picture itself. Neither should the printer, in setting an advertisement, use a border which will attract attention to itself rather than to the text.

The advertisement shown in Fig. 30 is surrounded by a plain rule border which is of the proper tone to harmonize with the type on the inside. The border is not obtrusive, it does not attract attention from the "talking" parts of the advertisement, and yet it serves all its purposes and answers all the requirements in that it separates the advertisement from the matter surrounding it, and accentuates, by defining the outline of the advertisement, the pleasing distribution of white space which goes to make up good design.

In Fig. 31 is shown the same advertisement, but with a heavier border. One can not but feel that with these surroundings the text of the advertisement has lost some of its pulling power, and although the black border will undoubtedly attract a passing glance, the contrast between its blackness and the light tone of the

type is not pleasing to the eye, and the advertisement is harder to read.

But plain rules are not always used for borders around advertisements. Frequently it is found desirable to use the more decorative ones, and it is in the use of these decorative borders that one is the most likely to detract from the text. Such an instance is shown in Fig. 32. Here we have a border which attracts attention by reason of the size of the various spots of which it is composed. When we look at this advertisement, the eye perceives the border as individual spots, each spot exercising a certain amount of attraction, and the unconscious attempt to look at all of them results in a confusion from which one seeks relief in the plainer borders. No matter how decorative the border may be, however, if the various spots of which it is composed are small enough to blend into a design and lose their individuality, it is not objectionable. This is illustrated in Fig. 33, a German advertisement. Although the border is composed of numerous round spots, the fact that they are small causes us to see the border as a whole, rather than the individual pieces of which it is composed.

The advertisements in Fig. 34, reproduced from a Swiss publication, show a careful regard for this question of tone harmony as applied to the use of borders. We can not but admire the nicety of discrimination which has actuated the compositor in his choice of borders for these advertisements, each one of them

showing a most pleasing relation between the type and the surrounding border.

In addition to securing a harmony of tone between

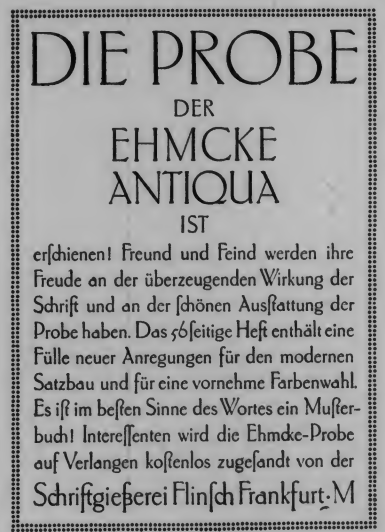

FIG. 33.— Although decorative in design, this border is pleasing because the various spots of which it is composed are small enough to blend into the general design.

border and type, one should see that the same harmony is preserved between type and rules where the latter

FIG. 34.— Advertisements from a Swiss publication. Each one illustrates harmony of tone between border and text.

INTENTIONAL SECOND EXPOSURE

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In addition to securing a harmony of tone between

DIE PROBE
DER
EHMCKE
ANTIQUA
IST
erſchienen! Freund und Feind werden ihre Freude an der überzeugenden Wirkung der Schrift und an der ſchönen Ausſtattung der Probe haben. Das 56ſeitige Heft enthält eine Fülle neuer Anregungen für den modernen Satzbau und für eine vornehme Farbenwahl. Es iſt im beſten Sinne des Wortes ein Muſterbuch! Intereſſenten wird die Ehmcke-Probe auf Verlangen koſtenlos zugeſandt von der
Schriftgießerei Flinſch Frankfurt·M

FIG. 33.— Although decorative in design, this border is pleasing because the various spots of which it is composed are small enough to blend into the general design.

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Für feinsten
Mehrfarbendruck
empfiehlt ihre Schnellpressen
Maschinenfabrik Johannisberg
Klein, Forst & Bohn Nachfolger
Geisenheim am Rhein
Man verlange Preisliſten — Man verlange Preisliſten
Vertreter für die deutsche Schweiz: Joh. Gieh & Co., Örlikon-Zürich
Vertreter für die franzöſ. Schweiz: Alfred Hornung, Genf

TIEMANN-MEDIAEVAL
MIT SCHMUCK UND INITIALEN
NACH ZEICHNUNG VON PROF. W. TIEMANN
Wie unſere anderen bekannten Schriften wird auch dieſe ſich Bahn brechen da ſie jeder verſtändnisvoll geſetzten, gut gedruckten Arbeit ein vornehmes Ausſehen gibt. Die mit vielen Anwendungen ausgeſtattete Probe ſenden wir an Kaufliebhaber umſonſt
Ganze Buchdruckerei-Einrichtungen ſtets auf Lager.
GEBR. KLINGSPOR
OFFENBACH A.M.

FIG. 34.— Advertisements from a Swiss publication. Each one illustrates harmony of tone between border and text.

are used in the advertisement, either for underscoring lines or dividing lines or groups of type. The rules and type must be of such weight or color that neither

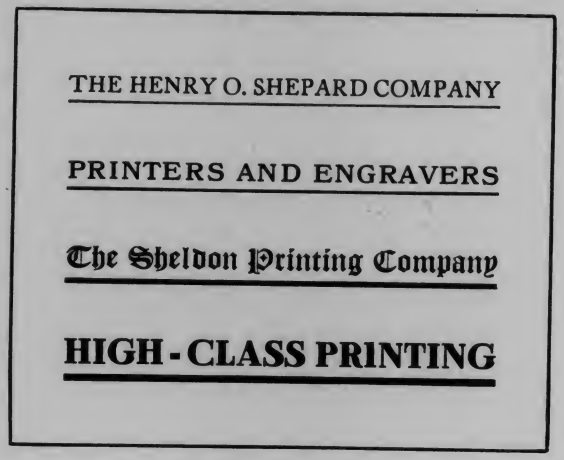

FIG. 35.— Here the rules harmonize in tone with the type underneath which they are placed.

will overshadow or "kill" the other. This is a most important feature. Where a complete tone harmony is preserved, rules used in connection with type are very effective, and much is added to the general appearance. Where this tone harmony is lacking, however, the rules would better be omitted. In Fig. 35 are shown

illustrations of type and rules which harmonize with each other, while the examples in Fig. 36 illustrate the lack of a proper harmony. In the former group the

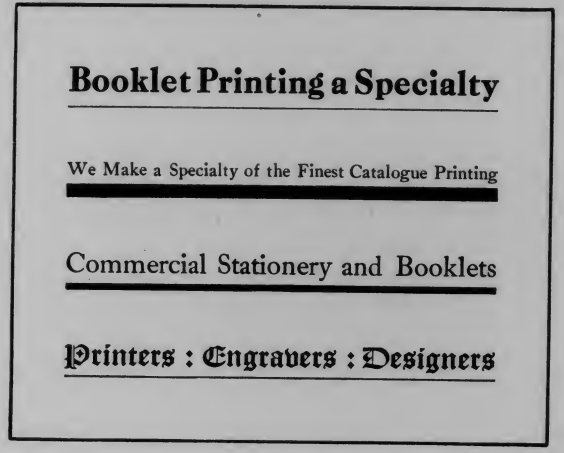

FIG. 36.— This illustration shows the lack of unity between type and rules when tone harmony is not considered.

various rules are of such weight or color that they seem a part of the lines underneath which they are used, while in the latter group there is no unity whatever between type and rules. The rules used in Fig. 35 are of weights known as half-point face, one-point face, two-point face and three-point face. The light,

INTENTIONAL SECOND EXPOSURE

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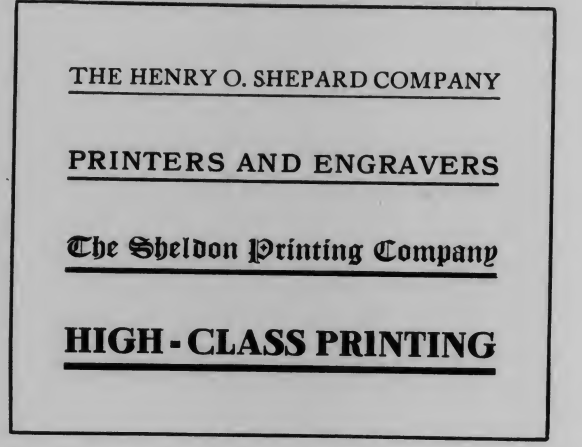

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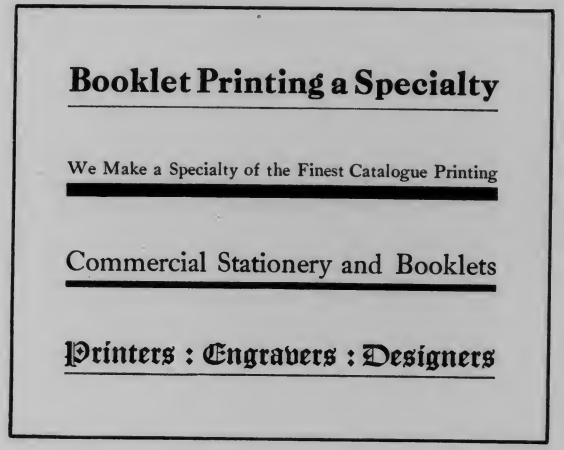

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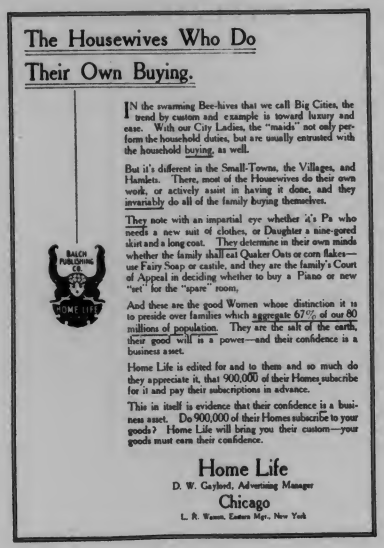
The Housewives Who Do
Their Own Buying.

IN the swarming Bee-hives that we call Big Cities, the trend by custom and example is toward luxury and ease. With our City Ladies, the "maids" not only perform the household duties, but are usually entrusted with the household buying, as well.

But it's different in the Small-Towns, the Villages, and Hamlets. There, most of the Housewives do their own work, or actively assist in having it done, and they invariably do all of the family buying themselves.

They note with an impartial eye whether it's Pa who needs a new suit of clothes, or Daughter a nine-gored skirt and a long coat. They determine in their own minds whether the family shall eat Quaker Oats or corn flakes—use Fairy Soap or castile, and they are the family's Court of Appeal in deciding whether to buy a Piano or new "set" for the "spare" room,

And these are the good Women whose distinction it is to preside over families which aggregate 67% of our 80 millions of population. They are the salt of the earth, their good will is a power—and their confidence is a business asset.

Home Life is edited for and to them and so much do they appreciate it, that 900,000 of their Homes subscribe for it and pay their subscriptions in advance.

This in itself is evidence that their confidence is a business asset. Do 900,000 of their Homes subscribe to your goods? Home Life will bring you their custom—your goods must earn their confidence.

Home Life
D. W. Gaylord, Advertising Manager
Chicago
L. R. Wemm, Eastern Mgr., New York

FIG. 37.— The use of rules of a proper weight for underscoring the lines of the heading would be an improvement.

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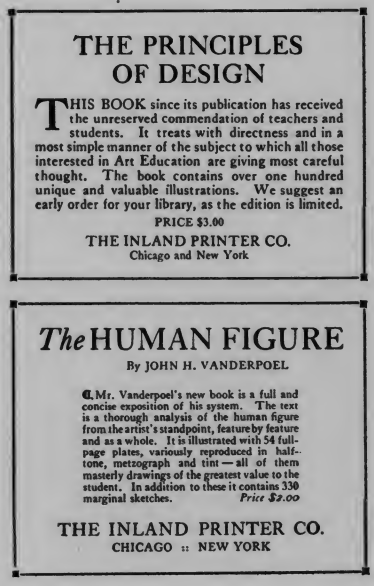
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THE INLAND PRINTER CO.
CHICAGO :: NEW YORK

FIG. 38.— Where one has poor rules, corner-pieces of this kind are very acceptable, and do away with the unsightly joints.

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INTENTIONAL SECOND EXPOSURE

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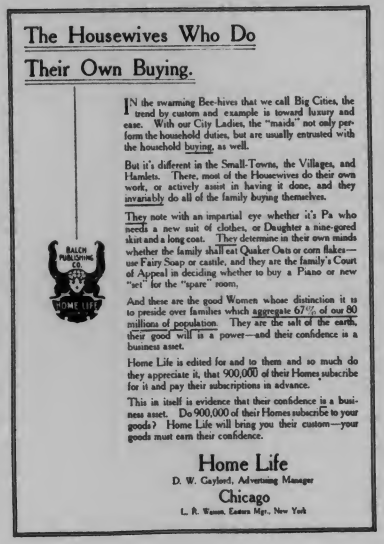
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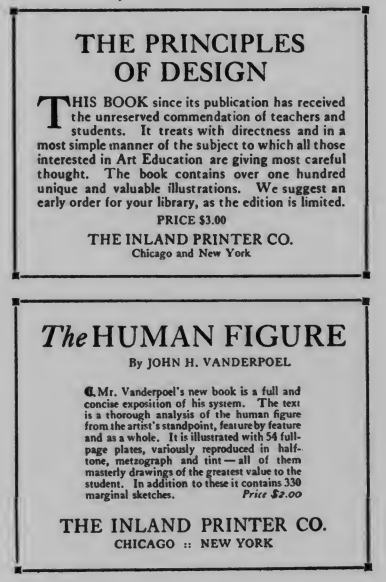
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THE INLAND PRINTER CO.
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is readily seen that he has not taken advantage of his opportunity to strengthen the lines. The light rules add but little color to the group, and by their contrast in tone with the type-face render the whole thing the more confusing. A heavier rule, harmonizing in tone with the type, would seem more an actual part of the lines than an added decoration.

The compositor is frequently at a disadvantage in the use of borders around advertisements, owing to the fact that the rules at his disposal are not in the best condition. This results in poor joints at the corners and a most unsatisfactory appearance. Where the advertisement is to be electrotyped, the joining of the corners is, of course, taken care of by the electrotyper, but where the advertisement is run from type other means must be resorted to in order to get pleasing results. In this case it is frequently desirable to use, as corner-pieces for the rule border, one of the many simple little spots or sections of border which are to be found in almost every composing-room. An illustration of their use is shown in Fig. 38. It is not necessary, nor even desirable, that the rules should join closely to the corner-pieces, and the break between the two is not in the least objectionable, the effect as a whole being just as pleasing as the border of solid rule.

CHAPTER VI.

THE DEPARTMENT-STORE ADVERTISEMENT.

THE distinctive feature of newspaper advertising — that which marks the great difference between the advertisement composition handled in the book and job offices and that handled in the offices of the daily papers of the great cities — is the department-store advertising. This form of advertising is, in a large measure, in a class by itself; it does not invite, nor lend itself so readily to, the technical discussion which may be applied profitably to the typographical features of the smaller advertisements. The very nature and method of construction of the page or two-page advertisement tend toward a condition which leaves the printer little choice for the technical consideration of typographical design. In the first place, these advertisements are not arranged in the composing-room, but in the office of the advertising manager of the store; in the second place, they are usually filled closely with reading-matter and illustrations, largely doing away with the niceties of distribution of white space which go so far toward making the smaller advertisement attractive. But the method

of handling department-store advertisements, the conditions which must be met in their production against time in order that the paper may not be late — these things are of interest to all who have to do with typography.

To get an adequate conception of the large department-store advertisement we must go back to the preparation of the copy. The department store is in reality a collection of small stores, and each of these small stores bears its proportionate share of the cost of the page advertisement. The first requisite, then, is to apportion the page into spaces of various sizes, depending upon the amounts which the heads of the various departments wish to use. This space, of course, varies with the seasons, and for numerous other reasons. And this apportioning of the space to the various departments is not a matter to be treated lightly by the advertising manager. He has troubles of his own in even attempting to keep the various department heads satisfied, each one of them being, of course, vitally interested in furthering the interests of his own department.

When the advertising manager has, after consultation with the various heads of departments, ascertained just what space is required by each department, he makes a diagram or layout similar to that shown in Fig. 39. This layout is usually made the exact size that the advertisement is to be, and the various spaces are numbered. The copy which is to go in each space

is numbered to correspond with the number in the space which it is to fill.

To the foreman of the composing-room, then, comes the layout for the advertisement, together with the copy for the various spaces. And such a bunch of copy as it is. To the uninitiated it seems an almost impossible task to straighten it out and make it capable of being whipped into a sane, orderly advertisement. Written on pieces of wrapping-paper, note-paper, letter-heads — seemingly on any old scraps of paper at hand — the task of putting it in shape is far from an inviting one. Occasionally it is typewritten, but for the most part it is in pencil and frequently (when the advertising manager sends in the copy just as it comes from the various departments) in as many different kinds of handwriting as there are heads of departments in the store. And with all due respect to these heads of departments it must be admitted that some of them are exceedingly shy on writing — to say nothing of grammar, spelling, punctuation, etc. They have a supreme contempt for even the ordinary rules of grammar, and this, together with their unrestricted use of strictly trade terms, makes their copy at times unintelligible to all except those printers who are constantly handling it. To the newspaper printer, however, the editing of copy becomes a second nature, and no matter what shape the copy is in when it leaves the store, the advertising manager feels satisfied that "the printer will straighten it out" and put it in readable form.

Checking up the different packages of copy to see

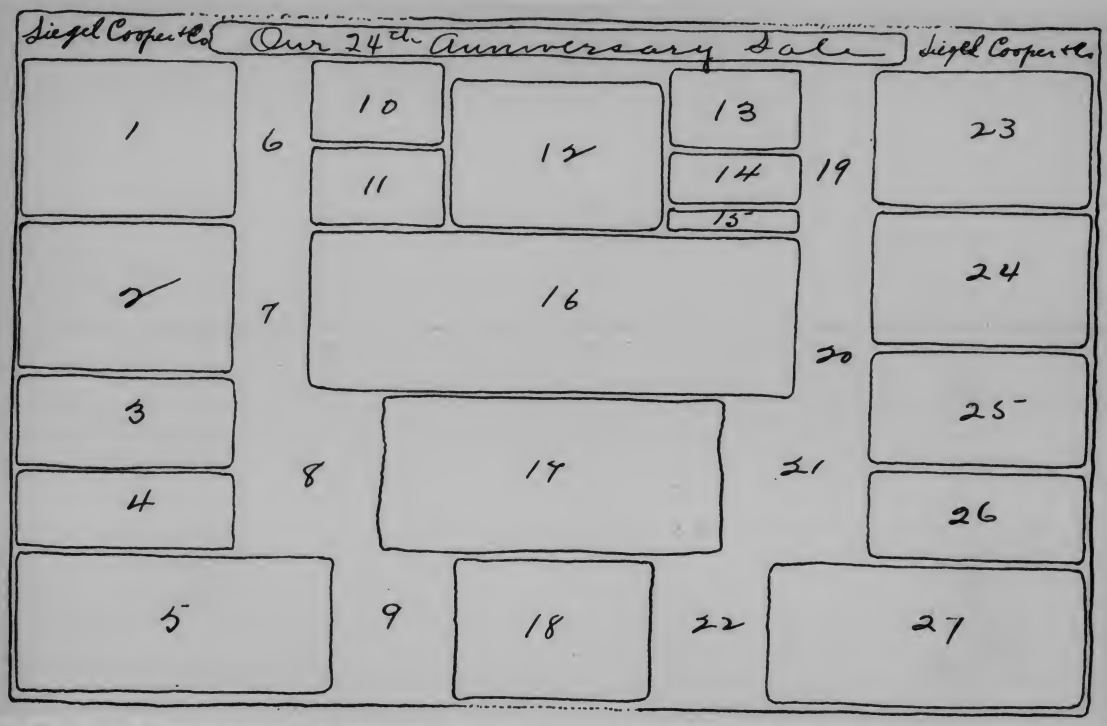


FIG. 39.— A dummy or layout of this kind usually accompanies the copy for a page or two-page department-store advertisement. The various spaces are numbered and the copy which is to go in them is numbered to correspond.

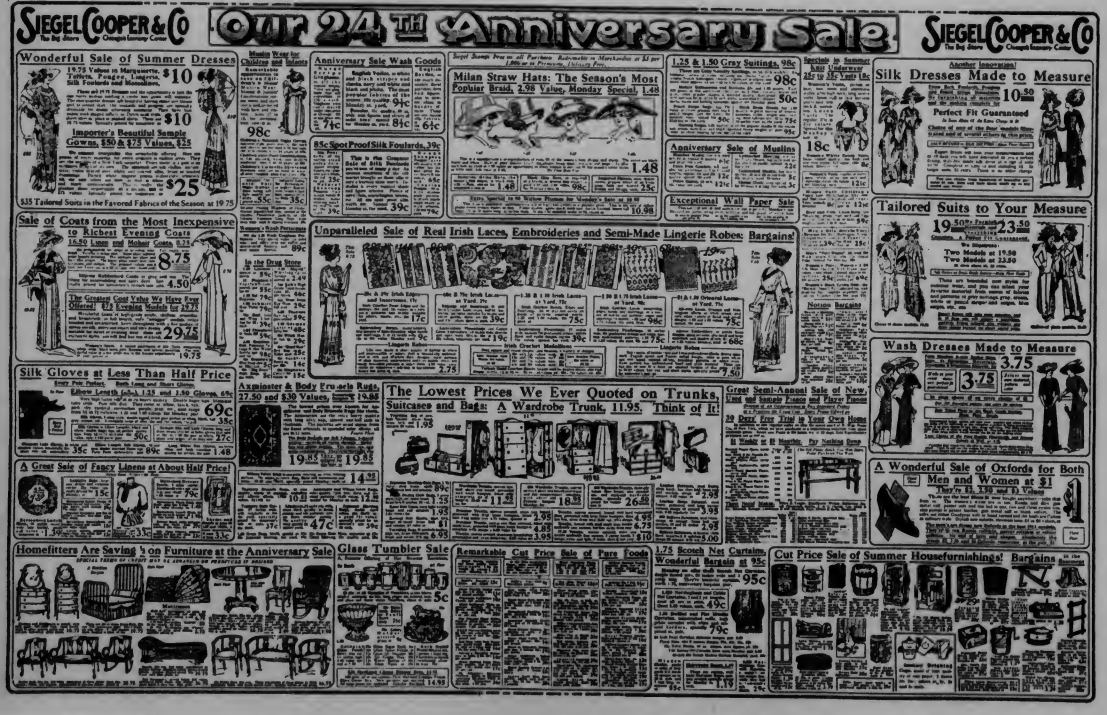
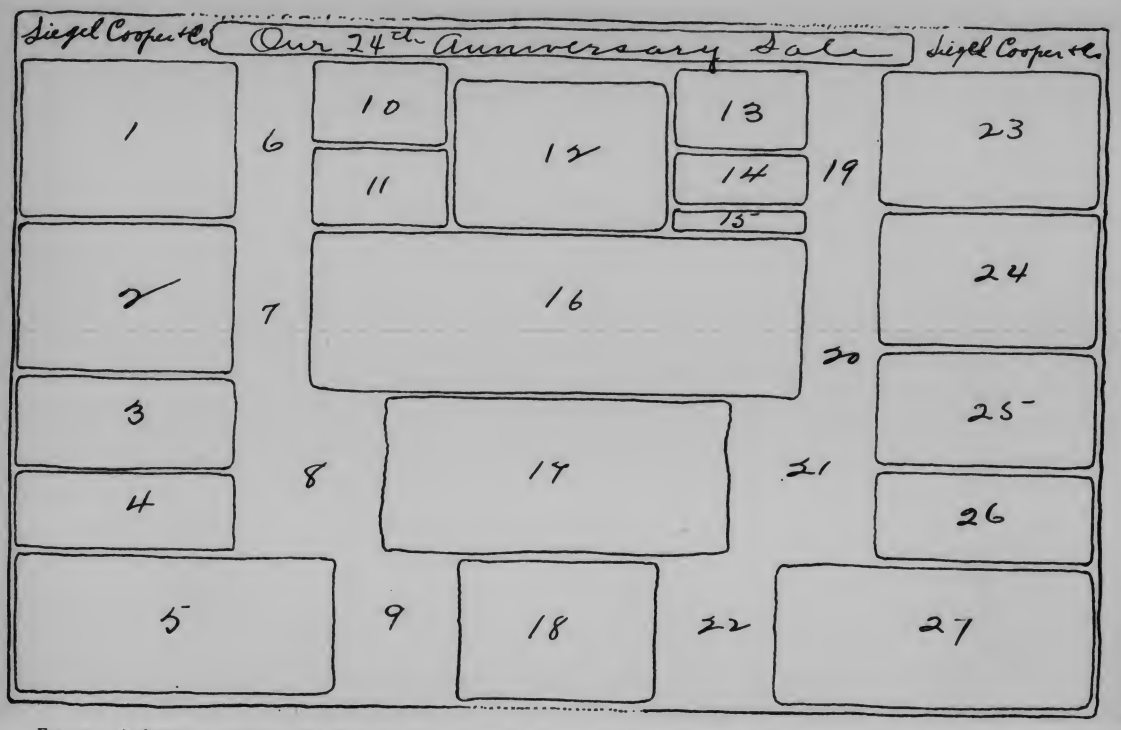


FIG. 40.— Reproduction of a two-page department-store advertisement. This was set after a layout similar to that shown in Fig. 39.



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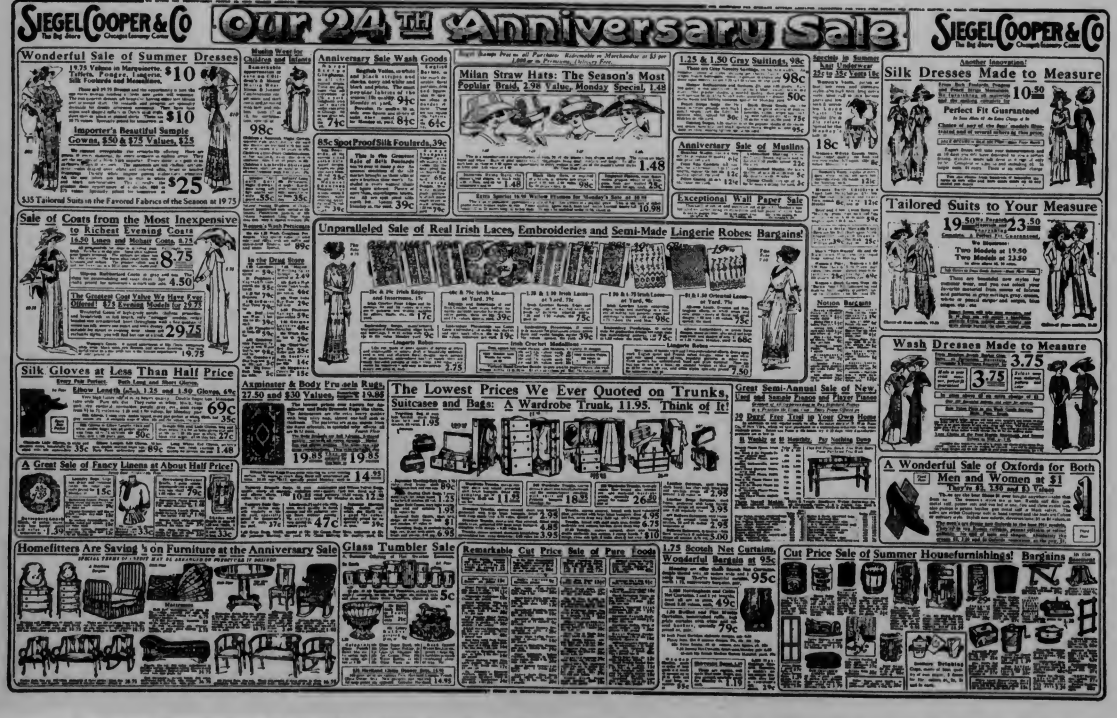

FIG. 40.— Reproduction of a two-page department-store advertisement. This was set after a layout similar to that shown in Fig. 39.

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that they correspond with the numbers on his layout sheet, the foreman turns the whole thing over to the man in charge of the advertisements for that particular store, or gives out the copy to the printer himself, just as he sees fit. With subordinates specializing in the work of each store, his work is much simplified, as these men know all of the peculiarities of the advertising which they are handling — know what kind of rules to use for panels, whether or not Mr. So-and-so, the advertising man of that store, will stand for a border around the entire page, and what kind, and the thousand and one things which would ordinarily come up regarding the advertisement. They make a study of this particular style, and when the foreman has passed the copy for a page advertisement over to one of these men his troubles regarding that particular page are — or should be — over.

The advertising manager usually designates on the drawings the instructions for making the illustrations. Sometimes these drawings come to the composing-room foreman, and at other times they go direct to the etching-room. In the former event the foreman checks them over to see that the sizes marked on them correspond to the spaces left for them in the layout; in case the drawings go direct to the etching-room he verifies them before the work on the page has proceeded too far, in order that no mistake may be made.

What impresses one most favorably is the efficient manner in which the foreman in charge of the advertising handles the work. Amid the rush and excite-

ment of the assigning to their respective places of scores of men, the telephone calls, the copy-boys rushing in, leaving copy, cuts and drawings on the desk, he appears cool and undisturbed.

It is a few minutes before seven o'clock in the evening — the time when the largest number of men "go on" in the ad.-room. Others come later, some at eight o'clock, some at nine and some at ten. It is a hot night — hot outside but infinitely more so in the composing-room — and convention, in the matter of attire, has been cast to the winds. Not only have hats and coats been discarded, but vests, collars, ties and even shirts, have been taken off in the desire to get the work done with as much comfort as possible.

As the men gather around the foreman, he assigns them to their positions under the men who are in charge of the various advertisements. This is done quietly and quickly, sometimes nothing more than a nod of the head being necessary to indicate to a man just where he is to go. Everything is especially well systematized, and the room immediately breaks into the full swing of busy activity.

"Yes," says the foreman, "the styles of typography vary greatly with the different stores. Page advertisements for Jones' store must be set in type not smaller than ten-point, and with plenty of white space between lines and between rules and type. On the other hand, the advertisements for Conway's store must be set largely in eight-point type, with few leads and with the type jammed up close to the rules.

"Then the question of arrangement — the placing of the cuts, panels, etc., on the page — varies materially with different advertising men. One advertiser is careful about the balance of his page. If he uses a panel on one side he balances it by a corresponding panel on the other side. If he uses a cut on one side he balances it by a cut on the other side, and so on. Other advertisers, however, pay little attention to this question of balance, and their pages show a lack of orderly arrangement."

In the two-page advertisement shown in Fig. 40 this question of the balancing of panels has been carefully considered, and although the advertisement contains a large number of panels of varying sizes and shapes the whole forms an orderly arrangement.

As regards the type for display, each department store usually has its own style. The display portions of the advertisements of one store will be set in Pabst type, another store will use Caslon Bold type, and so on. This practice results in an individuality of style which is a part of good advertising. It also simplifies matters immensely for the composing-room. Nor is any advertiser allowed to use the display type which "belongs" to another. This point is mutually understood and rigidly adhered to.

Ordinarily the matter for the advertisement is grouped on galleys and proofs are taken, this grouping of the various departments being done in such manner as will best facilitate assembling them into the full page later on. These proofs are then sent to the advertising

manager, who pastes them up into a dummy, following his original layout, but making any changes which he finds necessary. And these changes are sometimes numerous. Occasionally, because of the arrival of a new shipment of seasonable goods, or for some other good and sufficient reason, the advertisement will be torn apart and the greater portion of it reset. In fact, on some pages the time for alterations will equal, if not exceed, the amount of time spent in the original composition. Usually, no extra charge is made by the paper for these alterations.

The time consumed for setting a full-page department-store advertisement will average approximately fifty hours. The time which elapses between the giving out of the copy and the turning in of the proof will, of course, vary according to the necessity for rush and the number of men among whom these fifty hours are divided. In emergency, proofs of a full-page advertisement will be placed on the foreman's desk within two or three hours after the copy leaves his hands. Men will swarm around a page advertisement so thick that they are literally falling over one another, and the "takes" will be short — sometimes but two or three lines. Your newspaper man thinks nothing of wasting time to save it. In the last moments, when the page is being closed up, and the hands of the clock draw dangerously near the limit of time allowed, no account is taken of how much time a man may waste in his efforts to advance by a few seconds the completion of the advertisement.

And amid all the rush and excitement incident to the getting out of the page advertisement, the question of accuracy must be carefully considered. Although the page contains a multiplicity of prices, they must all be right, else there are serious results. To illustrate:

A certain department store recently had a sale on soap, the intention being to sell 66 bars of a well-known five-cent brand for $2.79. Through an error the advertisement read "66 bars of soap for 89 cents." This naturally drew a large crowd, and as each shopper asked for the order of soap he was directed to the superintendent. The latter explained the mistake, and insured the shopper that if he insisted the store would, of course, stand by the price given in the advertisement.

And did he insist?

Later in the day a driver for the store remarked as he delivered an order of the soap to a customer: "Well, this thing will cost somebody some coin, for over one thousand orders of this soap have already been sent out."

One thousand orders — and each order represented a loss of $1.90, the difference between the intended price and the figures given in the advertisement.

Whether the store or the newspaper stood this loss would, of course, depend upon which was responsible for the error. It sometimes happens that after the final proof has been revised a letter or figure may drop out of the form or become transposed before the form is stereotyped, and in this case the paper is at fault.

The composing-room of a metropolitan daily impresses one as a place where they "do things" — and do them in a big way. Plenty of men to do the work, to be sure, and a certain freedom and good fellowship not usually to be found in job-offices, where the time-ticket receives the greatest consideration. One almost feels that compositors here have things "pretty soft" and that it is more or less of a snap.

But; late in the evening, a boy rushes in with a page advertisement which *must* be gotten in the morning paper, and the comparatively easy-going routine of the department is at once changed into a scene of bustling activity. All the men that can possibly be used are detailed on the rush advertisement and they "pull out" with a right good will, for no matter what may happen or what they may be called upon to do, the paper must be gotten out on time. *And they get it out.* The thought that they have a snap is forgotten in the greater fact that what they are there to do, they do. Their special function lies in their ability to cope with emergencies — to do special "stunts" which ordinarily would seem well-nigh impossible. And it is perhaps this very thing that makes the work of the advertisement compositor on the metropolitan daily fascinating. He feels that the getting out of the paper on time is the one thing greatly to be desired, and with the ever-changing problems and emergencies this becomes a game in the playing of which he takes the most acute interest.

CHAPTER VII.

HAND-LETTERED ADVERTISEMENTS.

MORE and more is the hand-drawn letter attaining to a prominent place in our advertising pages — both magazine and newspaper. With a natural desire to achieve distinction in their particular fields of publicity, and with the possibilities of type seemingly exhausted, many of the large advertisers have turned to the designers for aid in effectively furthering the interests of their wares. Without at all conceding that the limitations of type display have been reached, we can not but recognize the fact that interest and beauty have been added to our advertising pages by the freedom and the absence of rigidity and stiffness which characterize the hand-drawn letters; and while this series of articles deals more particularly with type arrangements, it is felt that the advantage which the printer will gain by a study of these specially designed advertisements is not to be overlooked.

On the principle that one example is worth a thousand arguments, we will pass over any lengthy discussion of the merits of hand-drawn letters in

advertisements, and let the examples themselves tell the story. In Figs. 41 — 41-b are shown a number of advertisements of this character taken from various

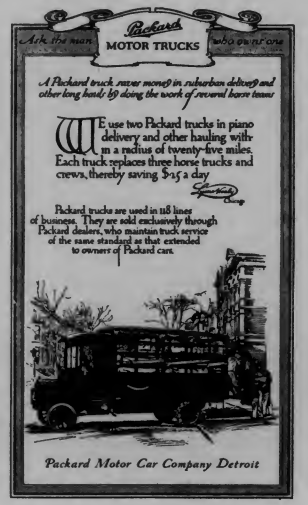

FIG. 41.— Example of hand-lettered magazine advertisement.

magazines, and one can not fail to note their distinction in comparison with the advertisements which are set in type. Look through the advertising sections of any of the popular magazines, and you will be surprised at the number of pages in which the hand-drawn letter

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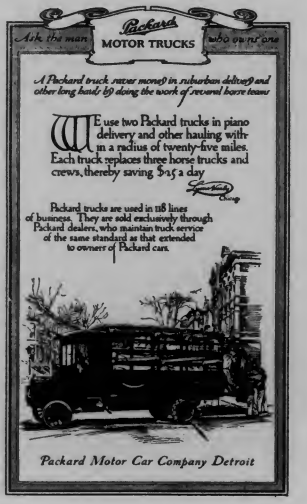

FIG. 41.— Example of hand-lettered magazine advertisement.

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plays an important part — in most cases to the great improvement of the advertising.

Nor is the use of hand-lettering in advertisements confined to the magazines. The daily papers are grad-

Fig. 41-a.— Example of hand-lettered magazine advertisement.

ually showing a greater use of work of this character, the advertisers who may be said to make their appeal to the more cultured classes being the leaders. In Figs. 42 — 42-a are shown reproductions of hand-lettered advertisements taken from daily papers, all of them possessing a distinction unattainable by the use of type alone.

One of the most important points to be considered by the printer in the designing of an advertisement is that of the balance of the various groups of which it is composed, and in this consideration of balance the following statement plays a most important part:

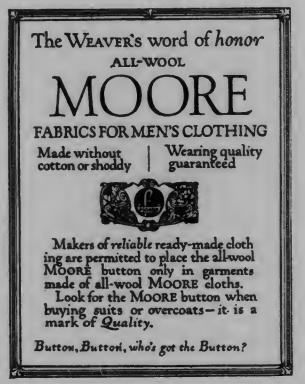

Fig. 41-b.— Example of hand-lettered magazine advertisement.

The heavier the group, the nearer it should be to the center of balance.

While this rule or principle of design is of great value in advertisement composition, yet the printer frequently fails to take it into account. Not so the accomplished designer. The latter lays out his advertisement with a full appreciation of balance and harmony,

INTENTIONAL SECOND EXPOSURE

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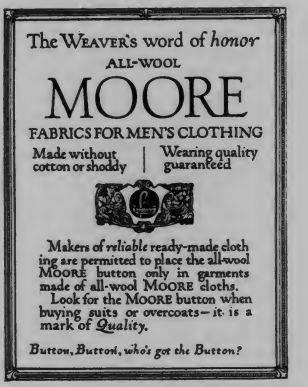

FIG. 41-b.— Example of hand-lettered magazine advertisement.

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and not the least of the various points involved under these two heads is the question of measure balance.

FIG. 42.— Example of hand-lettered newspaper advertisement.

In this consideration of the arrangement of type and cuts in an advertisement, the word *balance* is to be taken in a literal sense. Just as the small piece of

metal weighing one pound will, when placed out on the arm of the scale, balance a piece of metal of much greater weight, so will the small group of type or the

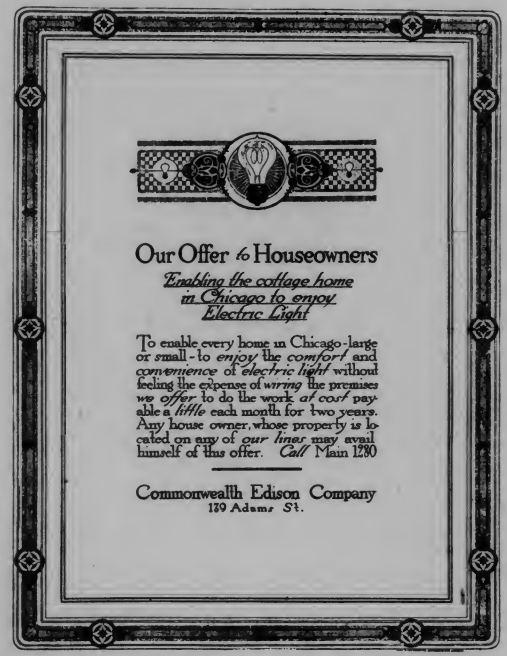

FIG. 42-a.— Example of hand-lettered newspaper advertisement.

INTENTIONAL SECOND EXPOSURE

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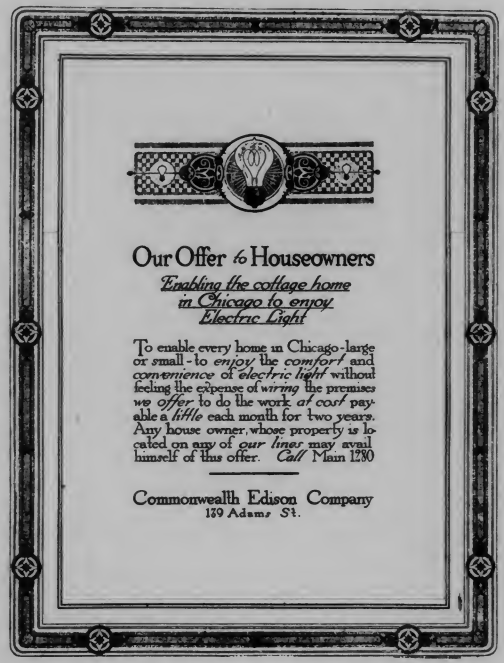

FIG. 42-a.— Example of hand-lettered newspaper advertisement.

small illustration or decorative spot balance a larger group if it is placed at a point distant from the center

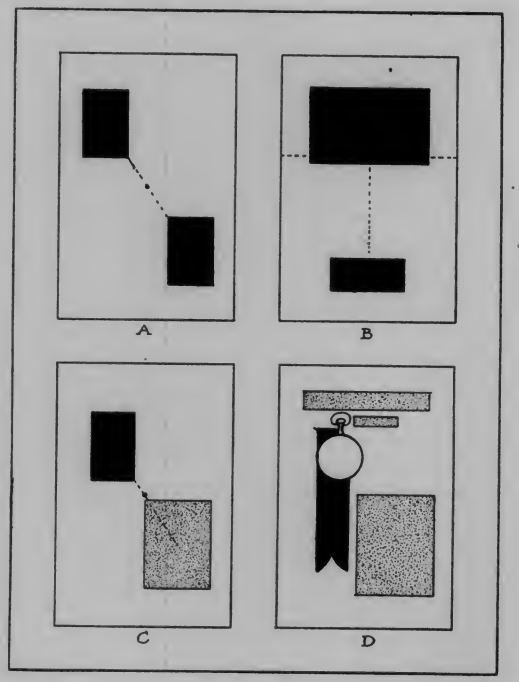

FIG. 43.— A study in the balancing of measures. Compare D with Fig. 44.

of balance in inverse ratio to its size as compared with the larger group.

The diagram shown in Fig. 43 will make this more clear. In *a* we have two groups of equal size balanced

Ingersoll-Trenton

$5.00 to $19.00

7 and 15 Jewels

TO GET A WATCH that will keep time as well as the Ingersoll-Trenton, you must buy an Ingersoll-Trenton—or pay more.

There is no other watch at the price of the Ingersoll-Trenton—$5.00 to $19.00—which will keep as good time. There is no watch at any price that will keep more than a very small fraction better time.

To get that infinitely small fraction of accuracy makes your watch cost ten times as much as the Ingersoll-Trenton—and that small fraction is not really of value in the day's work. In other words, an Ingersoll-Trenton at, say $9.00, is a good enough watch for anybody. Sold only by responsible jewelers.

ROBT. H. INGERSOLL & BRO.
27 Ashland Building, New York

FIG. 44.— Compare this advertisement with the diagram shown in D, Fig. 43.

on a spot which indicates the center of the enclosing rectangle or page. These groups being of equal size,

INTENTIONAL SECOND EXPOSURE

small illustration or decorative spot balance a larger group if it is placed at a point distant from the center

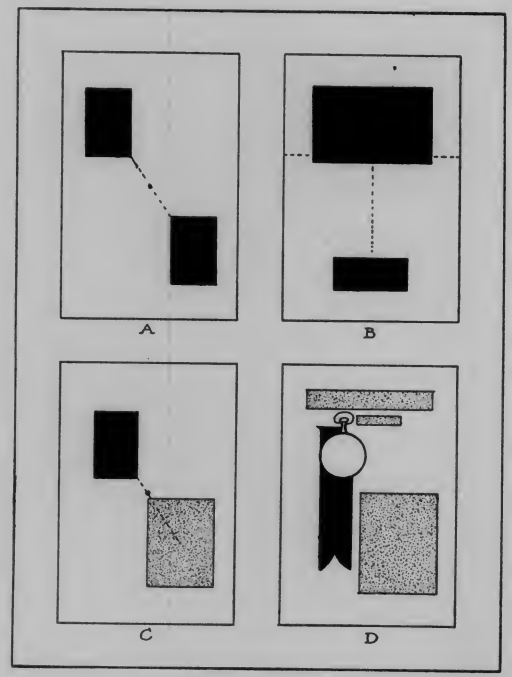

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FIG. 44.— Compare this advertisement with the diagram shown in D, Fig. 43.

on a spot which indicates the center of the enclosing rectangle or page. These groups being of equal size,

the point of balance between them will naturally be midway on a line drawn from the center of one of them to the center of the other.

In *b* the problem is changed. Here we are to balance two groups of unequal sizes, one of them being four times as large as the other. The larger group, being four times the size of the smaller one, must be placed, in order to attain balance, four times as close to the point of balance as is the smaller one. We therefore divide the line drawn from center to center of the two groups into five parts (the large group representing 4 as compared to the small group representing 1), and then give four parts of the length of the line to the small group and one part to the large one — thus giving each a part of the line in inverse ratio to its size. In this example we have also moved the center of balance from the center of the page to a point on a line which divides the page into the proportions of three to five, which were discussed in a previous article.

The tone of the group or spot must also be taken into consideration. It is obvious that where one of the groups is of solid black and the other is of halftone, the latter must be twice as large as the former in order that they may be equal in their balance or attraction. This is illustrated in *c*, and its practical application is shown in *d*, taken in connection with the advertisement reproduced in Fig. 44. In this advertisement, taken from a late magazine, the designer was confronted with the problem of balancing the heavy

spot made by the illustration with the much lighter — but larger — group of type This he did by following the principle above referred to, and placing the heavier group nearer the center of balance. One will readily note that the margin between the cut and the border is considerably greater than that between the type and border on the opposite side of the advertisement.

CHAPTER VIII.

"AGENCY ADVERTISEMENTS."

WITH the rapid increase in the cost of space in our magazines and journals has come a form of advertising variously known as "agency ads." and "mail-order ads." When the advertiser pays $8 and $10 an agate line for space he feels that he can not afford the generous white margins that are considered so much a part of good display. He feels — and rightly, too — that he must make every particle of space count in the efforts to "pull" enough business to make his advertisement pay.

An inch of space affords but little room for the presentation of one's proposition, and when one pays approximately $150 for that inch he must bend every energy to the task in his effort to bring returns commensurate with the cost.

And so we have the "agency ads." — advertisements which frequently are set solid in five and six point type, and in the setting of which the compositor is compelled to cast aside all his preconceived ideas of artistic display and arrange his advertisement in a

manner calculated to use every particle of space. It is not given to him to exercise his knowledge of typographical design — the writer who prepares the copy does that, and with the copy comes a sketch or layout which the printer is expected to follow. The printers' part in the preparation of these advertisements is to ascertain just what size of type will the most nearly fill the space, without waste, and then set it up.

In Fig. 45 is shown an advertisement of this nature — an advertisement in which the complete story is told, necessitating the use of exceptionally small type.

The first problem for the printer, then, is to find out what size of type he shall use in order to get in all the matter. Compositors have different methods of ascertaining just how much space a given piece of copy will occupy when put into type. The great majority of them depend largely upon a judgment based on a wide experience. Perhaps the most common method of arriving at the desired end is to set up three or four lines in the type which one thinks will answer, and then, by comparing the average number of words in a line with the amount of copy, determine whether or not the type will properly fill the space. This, however, is a rule which can hardly be followed in the agency ads., inasmuch as the different shapes and measures which are made necessary by the running of the matter around the cuts allow of no standard length of line. For this reason many compositors, in casting up agency ads., base their calculation upon the number of words in a square inch of any given

FIG. 45.— A typical "agency ad.," in which the whole story is told, necessitating small type.

type. This, of course, has its drawbacks because of the difference in the lengths of words and the variation in the type — some faces being fat and some lean. One may, however, by taking a table showing the number of words in a square inch of type of standard measure, and then allowing for whether his own type is condensed or extended, judge fairly accurately as to how it will come out. Or, better still, one may ascertain with but little trouble the average number of words in a square inch of the various type-faces and sizes in

SIZE OF TYPE.	NO. OF WORDS.
18-point solid	7
14-point solid	11
12-point solid	14
12-point leaded	11
11-point solid	17
11-point leaded	14
10-point solid	21
10-point leaded	16
9-point solid	28
9-point leaded	21
8-point solid	32
8-point leaded	23
7-point solid	38
7-point leaded	27
6-point solid	47
6-point leaded	34
5-point solid	69
5-point leaded	50

FIG. 46.— Table showing approximately the number of words in a square inch of various sizes of type.

INTENTIONAL SECOND EXPOSURE

This Book FREE

128 Pages of Vital Pointers on How to Write Letters That Win —Sell Goods—Collect Accounts

"How to Write Letters That Win" is simply 128 pages torn from the every-day experience of practical men who have sold millions of dollars' worth of goods, collected hopelessly over-due accounts and pacified sore, belligerent customers by the very methods they so clearly outline here for you.

First of all the book reproduces letters that are faulty and clearly and specifically points out where the faulty are, then it reproduces these same letters rewritten as they should be, and explains fully the reason for every change that has been made.

And the book goes even farther than this for it bares all the little tricks and twists that assure you landing the point of contact with your correspondent—all the closely guarded secrets and methods of putting into your letters the personality and the "you" element that has caused you to regard the successful letter-writer as a born genius.

Chapter

I. The Part the Letter Plays in Business. Why the letter is the most important fact in the transaction of modern business. What the business man can do through correspondence. What he has accomplished by the business letter. Using a letter to make a personal representative call for you. Two billion letters making a letter talk.

II. What the Letter Must Do—Its Elements and Contents. Shows that the business letter is subject to analysis. The nine elements of a good sales letter. The garnish element plays. Reproduction of a perfectly balanced sales letter. Specific examples the king a poor sales letter and the same letter rewritten.

III. The Make-Up of the Business Letter. The shop-chance of giving a letter proper mechanical make up. The impression that a letter makes. Size of paper and envelopes that should be used. How to properly space and allow margins on a letter.

IV. How to Start a Letter—Attention. How to get away from the formal opening. How to go straight to your subject in the first line. When to use the "display" line. Reproduction of letters illustrating the word "you". Reproduction of a sales letter that wins attention.

V. How to Arouse Interest. The human interest element in letter writing. Appealing to the reader's personal interests and sympathy. How to acquire confidence. Avoiding subjects of interest. "Hitting the reader where he lives."

VI. How to Hold Interest—Elimination. How to give the reader a special picture of your product. Looking at your proposition from the user's standpoint. How to use suggestion in description. Arousing your people to their position in the matter of time. The importance of being exact.

VII. How to Create Desire. Appealing to the emotions. The different ways of creating a persuasion in a letter. Offering free return privileges. Showing the prospect how he will gain. Telling the reader how to test your product. How to use references in a letter. The importance of sincerity. Reproduction of an actual letter showing good use of argument and persuasion.

VII. Persuasion. The difference between argument and persuasion. Persuading through suggestion. Riding persuasion in other elements of the letter. Appeals of economy as human motives. Reproduction of a letter showing the economies of your goods will bring. Persuading by appealing to self-interest. Actual reproduction of a your reply to an inquiry and the same letter re-written showing an appeal to personal interest.

IX. Inducement. Giving the prospect a reason for answering your letter. Opportunity for gain. Limiting the period of an offer or the quantity to be disposed of. Importance of making inducements real. Reproduction of the inducement copy in this book of. Reproduction of an actual letter showing good use of inducement.

X. Summary and Climax. Concentrating the force of a letter in the final paragraphs. How to make it easy for the prospect to order. Giving the prospect something to sign. Making it clear what the prospect is to do, and what he will receive for his money. Reproduction of a perfect letter with a powerful summary and climax. How to use an absolute guarantee blank. Reproduction of a good follow-up letter and the same letter re-written showing superiority pointed out and an urgent close. Reproduction of a good letter showing how a prospect may be led from an opening statement with which he agrees to the buying point at the close of a letter.

XI. News Values. How to give a letter news value. Giving a peculiar topic. A sales specialties. Putting trade news into letters. Winning trade by arousing the prospect's interest in your work.

XII. Personality. A few chapter on getting personality into business correspondence. Talking to the prospect in his own words. Bathing your letter to the class you write to.

XII The "You" Element. A complete and vitally important chapter on talking of a prospect about himself and his need. Use of the word "you". Showing the prospect that you take an interest in his affairs. Reproduction of two letters.

XIV. Collection Correspondence. Collecting commercial accounts by letter. Collecting installment accounts by letter. Points to be made. Tone of collection letters. Point from letter may be used. Retaining a debtor's good-will. Classifying installment debtors. When legal procedure is justified. Giving a cash up to the moment. Reproduction of a good collection letter.

XV. How to Answer Complaints. Getting the right attitude in handling complaints. Taking complaints seriously. Importance of answering complaints promptly. Taking the customer's point of view. Showing the justice of complaints. Reproduction of an actual complaint letter with a poor reply to it and a good reply to it.

How you can secure a copy FREE

The way to get a copy of this book, "How to Write Letters That Win," absolutely free is through SYSTEM, which treats every month in the Monthly Magazine of Business. 200 to 300 pages in every issue, and you cannot afford to miss a single page of it. For SYSTEM will show you how to accomplish more—to make more in your business and in your daily work.

As an introductory offer we have decided to give away the first special edition of this splendid book, 128 pages, size 5x7½ inches, printed on smooth finish book paper, bound in handsome vellum with cover in four colors, absolutely free, with a new or renewal subscription to SYSTEM. Simply send $1 with the coupon for $2.50 if the magazine is to be sent to a Canadian address. The book will go to you postage prepaid. Use the coupon—all transportation charges prepaid, and we will enter your name for a full year's subscription to SYSTEM.

Name .....

Address .....

Send to SYSTEM, 151-163 Wabash Ave., Chicago

FIG. 45.— A typical "agency ad.," in which the whole story is told, necessitating small type.

type. This, of course, has its drawbacks because of the difference in the lengths of words and the variation in the type — some faces being fat and some lean. One may, however, by taking a table showing the number of words in a square inch of type of standard measure, and then allowing for whether his own type is condensed or extended, judge fairly accurately as to how it will come out. Or, better still, one may ascertain with but little trouble the average number of words in a square inch of the various type-faces and sizes in

SIZE OF TYPE.	NO. OF WORDS.
18-point solid	7
14-point solid	11
12-point solid	14
12-point leaded	11
11-point solid	17
11-point leaded	14
10-point solid	21
10-point leaded	16
9-point solid	28
9-point leaded	21
8-point solid	32
8-point leaded	23
7-point solid	38
7-point leaded	27
6-point solid	47
6-point leaded	34
5-point solid	69
5-point leaded	50

FIG. 46.— Table showing approximately the number of words in a square inch of various sizes of type.

FIG. 47.— Where the groups of type are irregular in shape it is much more difficult to " cast up " the advertisement.

his office. In this connection the table shown in Fig. 46, which shows approximately how many words are contained in a square inch when set in body type of

AREAS OF CIRCLES IN SQUARE INCHES.

Diameter in Eighth Inches.	Diameter in Even Inches.									
	1	2	3	4	5	6	7	8	9	10
0	.7854	3.1416	7.068	12.56	19.63	28.27	38.48	50.26	63.61	78.54
1/8	.9940	3.546	7.669	13.36	20.62	29.46	39.87	51.84	65.39	80.51
1/4	1.227	3.976	8.295	14.18	21.64	30.67	41.28	53.45	67.20	82.51
3/8	1.484	4.430	8.946	15.03	22.69	31.91	42.71	55.08	69.02	84.54
1/2	1.767	4.908	9.621	15.90	23.75	33.18	44.17	56.74	70.88	86.59
5/8	2.073	5.441	10.32	16.80	24.85	34.47	45.66	58.42	72.75	88.66
3/4	2.405	5.939	11.04	17.72	25.96	35.78	47.17	60.13	74.66	90.76
7/8	2.761	6.491	11.79	18.66	27.10	37.12	48.70	61.86	76.58	92.88

AREAS OF CIRCLES IN SQUARE PICAS.

Diameter in Eighth Inches.	Diameter in Even Inches.									
	1	2	3	4	5	6	7	8	9	10
0	28	113	255	452	750	1,020	1,385	1,818	2,290	2,830
1/8	36	128	276	481	743	1,060	1,435	1,867	2,368	2,900
1/4	44	143	299	511	779	1,104	1,485	1,925	2,420	2,970
3/8	53	160	324	541	816	1,149	1,537	1,985	2,485	3,044
1/2	64	177	346	572	855	1,194	1,580	2,042	2,552	3,118
5/8	75	196	372	605	895	1,240	1,634	2,105	2,620	3,195
3/4	87	214	397	638	935	1,288	1,698	2,170	2,690	3,268
7/8	99	237	407	672	976	1,336	1,754	2,228	2,758	3.345

FIG. 48.— Tables showing the number of square inches and the number of square picas in circles of given sizes.

standard measure, in sizes from five-point to eighteen-point, and both solid and leaded, will be of interest.

With a table of this kind at hand, and keeping in mind that in a square inch of type there are 36 square

INTENTIONAL SECOND EXPOSURE

FIG. 47.— Where the groups of type are irregular in shape it is much more difficult to " cast up " the advertisement.

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⅛	.9940	3.546	7.669	13.36	20.62	29.46	39.87	51.84	65.39	80.51
¼	1.227	3.976	8.295	14.18	21.64	30.67	41.28	53.45	67.20	82.51
⅜	1.484	4.430	8.946	15.03	22.69	31.91	42.71	55.08	69.02	84.54
½	1.767	4.908	9.621	15.90	23.75	33.18	44.17	56.74	70.88	86.59
⅝	2.073	5.441	10.32	16.80	24.85	34.47	45.66	58.42	72.75	88.66
¾	2.405	5.939	11.04	17.72	25.96	35.78	47.17	60.13	74.66	90.76
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⅝	75	196	372	605	895	1,240	1,634	2,105	2,620	3,195
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FIG. 48.— Tables showing the number of square inches and the number of square picas in circles of given sizes.

standard measure, in sizes from five-point to eighteen-point, and both solid and leaded, will be of interest.

With a table of this kind at hand, and keeping in mind that in a square inch of type there are 36 square

picas, the printer should have little trouble in casting up his advertisement. If a certain space is 9 picas wide and 4 picas deep it will contain 36 square picas, or one square inch. If it is 18 picas wide and 4 picas

Fig. 49.— An advertisement set in the circular form.

deep it will contain 72 square picas, or two square inches. One must, however, make a little allowance where the measure is very narrow, as a larger percentage of space is taken up by justification in the narrow measures.

But the spaces to be filled are not always rectangular in shape. One not infrequently encounters such an advertisement as is shown in Fig. 47, the shapes of the groups in which will almost baffle the closest figur-

ing. In cases of this kind one can arrive at only an approximate estimate of the square inches of space to be occupied by the type. It is well, however, to remember that in these unusual spaces which have sharp angles a little allowance must be made, because a triangle, while containing half of the space of a rectangle of the same height and width, will not hold quite half as much type.

In computing the area of a circle in square inches, one may follow the rule that the diameter of the circle multiplied by itself and this product by .7854 will give the area. If the diameter is in inches the area will be in square inches, and the multiplying of the number of square inches in the circle by 36 (the number of picas in a square inch) will give the result in picas. In order to facilitate this circular work, two tables are shown in Fig. 48, one showing the areas of given circles in square inches and the other showing the areas of circles of the same sizes in square picas. In the latter table the fractions have been omitted. Fig. 49 shows an advertisement set in this circular form.

The advertisement shown in Fig. 50 presents, at first glance, a most intricate problem in justification; but when one remembers that in these agency ads. the illustrations are patched into the plate by the electrotyper, the problem is not such a difficult one. This patching in of the illustrations not only allows the printer to set his type much nearer the illustration than he could if the cut itself were used in the typeform, but it enables him, by quadding out the space

INTENTIONAL SECOND EXPOSURE

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The advertisement shown in Fig. 50 presents, at first glance, a most intricate problem in justification; but when one remembers that in these agency ads. the illustrations are patched into the plate by the electrotyper, the problem is not such a difficult one. This patching in of the illustrations not only allows the printer to set his type much nearer the illustration than he could if the cut itself were used in the typeform, but it enables him, by quadding out the space

to be occupied by the illustration, to set the advertisement much as he would straight matter.

In order to determine the space to be occupied by

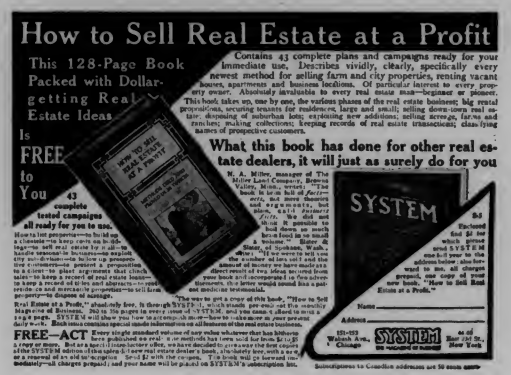

FIG. 50.— In setting advertisements of this character, a "cut-out" or pattern, such as that shown in Fig. 51, is used.

the illustration, and to place his type in the proper position, the compositor uses a "cut-out" or pattern.

Taking a proof of the cut or cuts to be used in the advertisement and cutting them out, allowing the amount of margin desired around them, the compositor places them in his stick or on the galley in reverse position to that which they will occupy in the completed advertisement.

Or, better still, he places the cuts just as they are

to appear in the advertisement, takes a proof of them, traces the outlines on the back of the proof, and secures a pattern such as is shown in Fig. 51. With this pat-

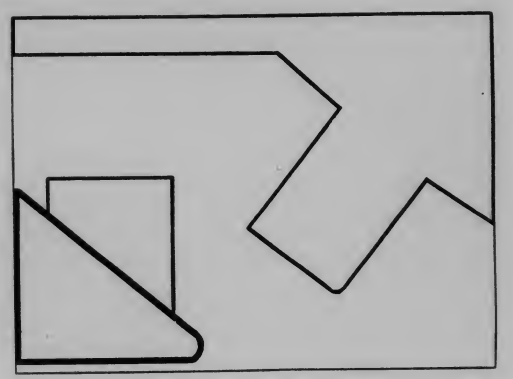

FIG. 51.— Patterns of this kind are used in setting advertisements such as that shown in Fig. 50.

tern the rest is easy, as he can see just where to commence and end each line.

Where the advertisement ends with a display signature, the compositor has a little leeway in his casting up of the matter, as he can put in or take out a little space without any trouble; but where it ends without display, as does the example shown in Fig. 50, the utmost care is necessary in order that it may not run over the allotted space.

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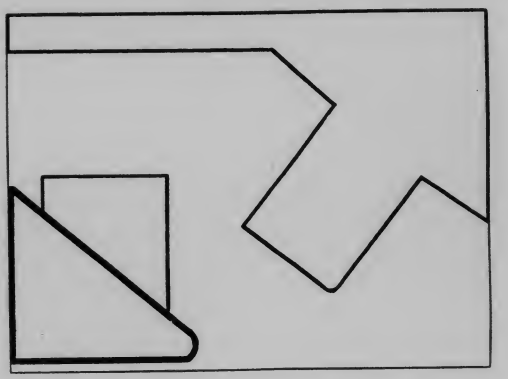

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CHAPTER IX.

ILLUSTRATIONS IN ADVERTISEMENTS.

IN so far as illustrations in advertisements are concerned, the part that the compositor plays in their use is merely to do the best he can with what comes to him. Whether the advertisement shall be illustrated or not, and if so, with what kinds of cuts, are questions decided by the advertisers. When the copy reaches the printer the cuts are already made, and it remains for him to see that they are used in the most effective manner.

And in connection with the effective use of illustrations in advertisements are several points worthy of serious consideration, the most important, perhaps, being the question of the preservation of harmony between the illustrations and type.

Given a cut of certain shape, to be used in an advertisement of definite dimensions, the compositor can do little if anything toward a changing of conditions as regards shape harmony. If the cut harmonizes in shape with the space designated for the advertisement, so much the better; if it does not, it is beyond the power of the compositor to remedy it.

There is, however, opportunity for the demonstration of the niceties of shape harmony in the selection of types to accompany certain cuts. Note the harmony of line between the graceful italic letter and the free treatment of the illustrations in the Cuticura Soap advertisement shown in Fig. 54. Imagine, if you can, the two lines which are now in italic being set in lining gothic! Note also the advertisement shown in Fig. 52. Here we have another pen-and-ink illustration, but of such nature that one would scarcely consider its use in connection with the italic letter — the letter which has been used being much more in keeping.

Of harmony of tone in the use of illustrations the printer has, however, more control. Unless the instructions which accompany the copy arbitrarily designate the type-face to be used, he can and should see to it that a harmony of tone between type and cut is maintained. If the cut is light in tone and contains delicate lines he should use with it a light type-face, while a heavy, black cut would suggest a heavy, bold letter. While it is not always possible to secure a perfect harmony between type and illustration, still a little thought on the part of the compositor will result in bringing them much closer together in tone, and prevent either cuts or certain lines from unduly "standing out" from the page. This is illustrated in Fig. 52, an advertisement taken from a German publication. Here we note a harmony of tone which gives a rich, even color to the advertisement and results in an attractive appearance. Fig. 53, another advertisement from the same

publication, also illustrates a careful regard on the part of the compositor in the selection of a type-face which in tone harmonizes with the cut.

In direct contrast to these two examples, both of which are dark in tone, is the advertisement shown in Fig. 54. In this case the compositor, having a cut light in color, has selected type-faces to harmonize, and the result is an advertisement which "pulls together" in a most satisfactory manner. Fig. 55 also shows a harmony in light tones, the type holding its place in the illustrations most effectively.

And in this discussion of tone harmony between cuts and text, the illustration shown in Fig. 56 is not amiss. Although the cut in this advertisement is a decoration rather than an illustration, it serves its purpose as an example of a most pleasing harmony in its relation to the text, and one can not but appreciate the good taste with which the compositor has selected his type-face.

Another interesting point in connection with the use of illustrations in advertisements, and one that is frequently not taken into consideration, is the question of placing the cuts so that the illustration will lead, by the nature of its composition, into the text rather than away from it. Again, drawing an analogy between pictorial composition and typographical design, we take note of the fact that the painter arranges his composition in such manner that when one looks at the picture the eye follows naturally from one point of interest to the other, each figure or other object suggesting by its

shape and placing a movement of the eye toward the next logical point of interest. For instance, when one looks at a figure in a picture it is but natural that the eye shall follow the direction in which that figure is

FIG. 52.— A little care on the part of the compositor in suiting the type to the illustration has resulted in a page that is harmonious in tone.

INTENTIONAL SECOND EXPOSURE

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DEUTSCHE WERKSTÄTTEN FÜR
HANDWERKSKUNST G. M. B. H.

Entwurf: Rich. Riemerschmid. Dieses Zimmer kostet in Massiv-Eiche M 577.—, in Massiv-Mahagoni M 628.—, mit zweiteiligem Kleiderschrank in Massiv-Eiche M 686.—, in Massiv-Mahagoni M 636.—

WOHNUNGS-EINRICHTUNGEN
deutscher Art in neuer Technik. Klare Formen, edles Material. Originalarbeiten nach Entwürfen erster Künstler. — Vorschläge ohne Verpflichtung für den Anfragenden kostenlos. — Man verlange in jeder Buchhandlung oder von der Geschäftsstelle Dresden-A. 16 die illustrierten Preisbücher:
Nr. 10: Dresdner Hausgerät (Zimmer v. M 230–950) M 1.20
Nr. 10a: Handgearbeitete Möbel (Zimmer über M 900) M 5.—
Nr. 1: Kleingerät: textile und keramische Erzeugnisse (vier Bücher) und Beleuchtungskörper (zwei Bücher) .. M 1.75
Tapetenmusterbücher und Stoffmusterbücher T zur Ansicht gegen portofreie Rücksendung und je M —.50 in Marken. Angabe der Art und Verwendung der Stoffe ist erwünscht.
VERKAUFSSTELLEN DRESDEN
und ständige Ausstellungen: Ring-Straße 15
MÜNCHEN HAMBURG BERLIN W
Arcis-Straße 35 König-Straße 15 Bellevuestr. 10

FIG. 52.— A little care on the part of the compositor in suiting the type to the illustration has resulted in a page that is harmonious in tone.

looking, or perhaps, pointing. This being the case, the desirability of having that figure looking or pointing *into* instead of out of the composition is readily appar-

FIG. 53.— Another illustration of the harmony of type-face and cut.

ent. That the application of this principle is as essential to good typography as it is to good pictorial composition is shown in the reproductions in Figs. 57 and

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INTENTIONAL SECOND EXPOSURE

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58. One will readily agree with the statement that where an illustration is placed in an advertisement, it is usually the center of interest — the thing which

Fig. 55.— Neither cut nor text is predominant, each holding its true value.

first attracts the eye. In looking at an illustrated advertisement we almost invariably see the picture first. Then from the picture the eye travels to the

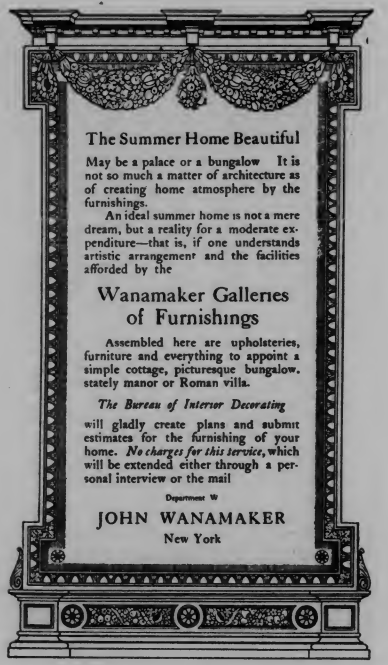

Fig. 56.— The type and decoration are well suited to each other in tone.

INTENTIONAL SECOND EXPOSURE

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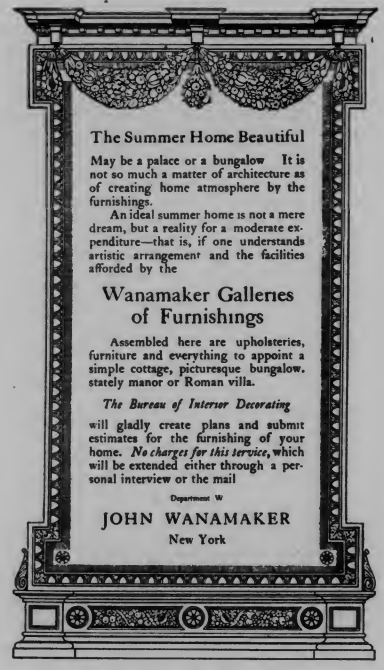

FIG. 56.— The type and decoration are well suited to each other in tone.

balance of the advertisement. This being the case, it is unquestionably desirable that the picture shall be placed so that it shall, of itself, cause the eye involuntarily to move toward the text. In Fig. 57 this has not

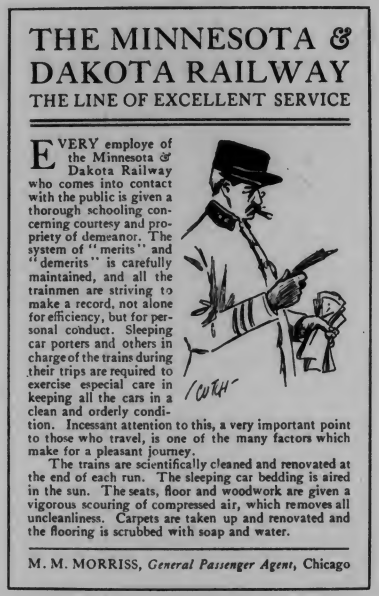

FIG. 57.— This cut is placed in such position that it leads the eye, by reason of the direction in which it is facing, directly out of the advertisement. Compare with Fig. 58.

been done, and the movement of the eye, following the direction in which the figure is facing, and also suggested by the direction in which the arm is pointing, would be away from the text and out of the advertise-

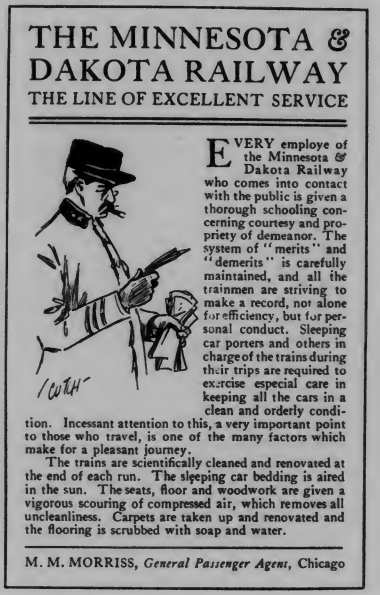

FIG. 58.— Here the figure has been placed in such position that, once it has attracted the eye, it leads it naturally into the text.

INTENTIONAL SECOND EXPOSURE

balance of the advertisement. This being the case, it is unquestionably desirable that the picture shall be placed so that it shall, of itself, cause the eye involuntarily to move toward the text. In Fig. 57 this has not

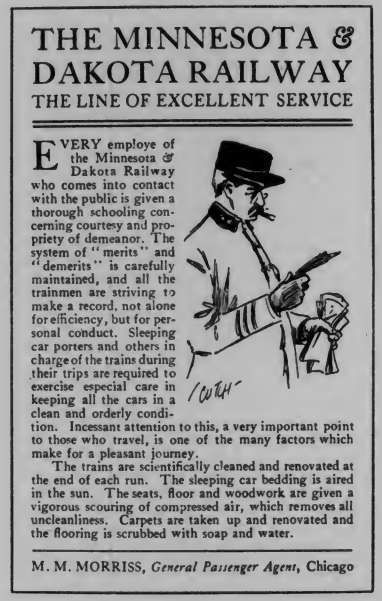

FIG. 57.— This cut is placed in such position that it leads the eye, by reason of the direction in which it is facing, directly out of the advertisement. Compare with Fig. 58.

been done, and the movement of the eye, following the direction in which the figure is facing, and also suggested by the direction in which the arm is pointing, would be away from the text and out of the advertise-

FIG. 58.— Here the figure has been placed in such position that, once it has attracted the eye, it leads it naturally into the text.

ment. In the rearrangement shown in Fig. 58 the reverse is true. Here the figure has been placed in

FIG. 59.— A question of the placing of a cut. In A the cut divides the advertisement directly in the center, while in B the placing of the cut at the point shown divides the advertisement into groups of unequal size, giving proportion.

such position that, once it has attracted the eye, it leads it naturally into the text.

By a proper placing of the illustration or illustrations in an advertisement the compositor secures good proportion in his design. Typographically, an advertisement is a rectangle, of certain size and dimension, broken up into spaces, and whether or not the spaces are pleasing in their relations to each other determines the beauty of the advertisement. The arranging of these spaces in such manner as to be pleasing calls into play the question of proportion. Perhaps this question of proportion can best be illustrated in the placing of a cut in an advertisement, thus dividing the advertisement into two parts. A reproduction of an advertisement of this kind, containing one illustration, is shown in Fig. 59. In " A " the cut is placed directly in the center of the advertisement, and the effect is not satisfactory, the reason being that the groups of type-matter above and below the cut are equal in size. In order that our advertisement may have proportion we must not only have variety, but pleasing variety. We must move the cut away from the center, either above or below. If we move it below, it will place the main spot or force of attraction near the bottom of the advertisement — a thing which should be avoided if possible. Therefore we will place it above the center. But how much above? This is determined in the same manner as the question of proportion noted in previous instances — by dividing the space into eight equal parts and giving five of these parts to the lower part of

INTENTIONAL SECOND EXPOSURE

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the advertisement and three to the upper part, thus following out the proportions of three to five, commonly acknowledged to be the most pleasing. In the original the advertisement is forty-four picas in length. Dividing it into eight parts gives five and one-half picas for each part. Taking three parts — or sixteen and one-half picas — for the upper part of the advertisement, we place the cut in such position that the center is sixteen and one-half picas from the top, the center of the cut thus dividing the advertisement into two parts in the ratio of three to five. The result is shown in " B," and one can readily see that it makes a much more attractive arrangement than does " A," although the moving of the cut is all the change that has been made. Personal taste may enter into the proposition and suggest an additional line or two of text above or below the cut, but to the majority this proportion would be the most satisfactory.

CHAPTER X.

HOW TO SET THE ADVERTISEMENT.

AFTER having discussed the various points of design, etc., which have a direct bearing upon the advertisement, it is well to take up the question of the actual mechanical work, following the advertisement through its various processes from copy to proof.

The copy given to the compositor is usually typewritten, with the portions to be displayed indicated. When this has not been done, the compositor must select his own display, keeping in mind the points previously discussed regarding this particular.

With the display selected, the next question is to determine the arrangement of the advertisement. This may be done by making a sketch after the manner previously described, although where the display consists of but a heading, a subheading or two and the signature, a sketch may be unnecessary.

Next comes the question of type, and with our admitted preference for the lighter faces, we will usually select a plain old-style roman.

Then comes the question of borders. If the adver-

tisement is to be printed on a page with other advertisements, it is desirable that the border shall be selected with a view to its being in harmony with the other borders on the page. In fact, where magazine pages are composed of quarter or eighth-page advertisements, it is much better, for the sake of a pleasing uniformity, that each of the advertisements be surrounded by the same kind of border. The advantages to be gained by such an arrangement are well illustrated in Fig. 60. Here the uniform borders of plain light rule, assisted appreciably by the use of but one series of type, furnish an extremely pleasing page. If more decoration or variety is desired in the borders for certain of the advertisements, it may be secured by the use of an additional border inside of the one which surrounds the advertisement, as shown in Fig. 61. But the keeping of the outer borders — the ones which define the boundaries of the advertisements — uniform throughout the page will always give good results.

With the questions of type and border disposed of, our next consideration is the actual setting of the advertisement. One may go about this in two ways — he may either set the display lines first, filling in with the solid matter later, in whatever size of type it will require, or he may set the solid matter first and then regulate his display according to the amount of space which he has left. Both methods have their desirable features, although one can not slavishly follow either on all occasions. Sometimes one system is best, sometimes the other — depending upon the nature of the

copy — and the compositor must learn which to choose. We must bear in mind, however, that a good strong heading is always desirable, and for this reason it is usually better to set that first, letting it govern to a certain extent the nature of the balance of the advertisement.

The heading may be set in all capitals or capitals and lower-case. While the lower-case is unquestionably easier to read than are the capitals, still it is usually better to sacrifice a trifle in the legibility for the sake of getting better design, especially as the headings are usually short and therefore not hard to read. The line of capitals often gives a sort of dignity to the top of the advertisement, which is lacking when lower-case is used.

And so for the headings we use either capitals or lower-case, depending upon which fills the line or lines most acceptably, keeping in mind the previous statement that in most cases the line or lines at the top of the advertisement should be of full measure.

It might not be amiss in this connection to record a personal objection — perhaps a prejudice — against the use of italic, especially capitals, for the first line of an advertisement, where said first line fills the measure. It always seems to spoil the symmetrical arrangement of the design, and — if one may be permitted to draw an analogy between the architectural design of a building and the typographical design of an advertisement — looks not unlike a building with the upper story knocked askew.

In setting advertisements the compositor should always avoid display lines which are almost, but not quite, of the full measure. If a line is a trifle short it

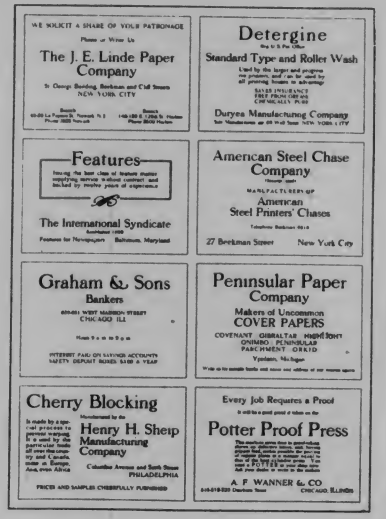

FIG. 60.— Where a page contains several small advertisements, the use of uniform borders is desirable.

is much better, in the interests of good design, to letter-space it to the full width. This is especially true of subheadings, and one usually finds that where a sub-

heading is just a little short of the full measure, and letter-spacing is undesirable, the running of the heading in two short lines — always having the upper one

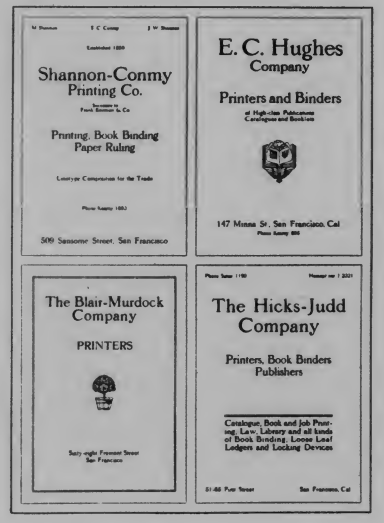

FIG. 61.— If added decoration or variety is desired in the borders for certain of the advertisements, it may be secured by the use of an additional border inside of the one which surrounds the advertisement.

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INTENTIONAL SECOND EXPOSURE

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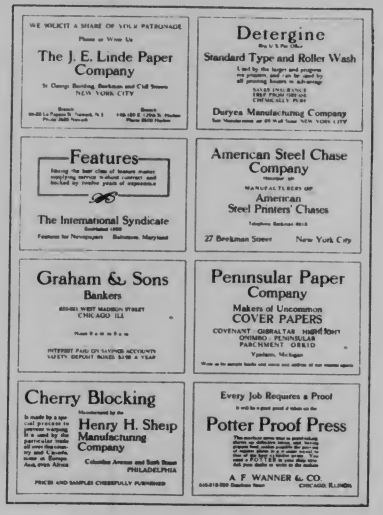

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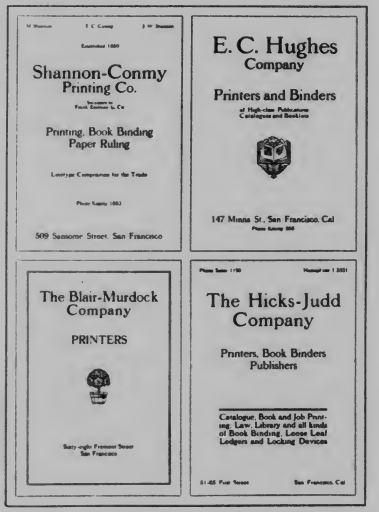

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subheading is not pleasing, while in the latter it is very satisfactory. One might go even a little further in this question of subheadings, and state that, even though

The HUMAN FIGURE

Drawing and Construction by John H. Vanderpoel

MR. JOHN H. VANDERPOEL has been for nearly thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he has instructed thousands of men and women, so that the list of famous American artist contains a large percentage of those who have been his pupils. His specialty is the drawing and construction of the human figure, and in this he stands high among the world's masters. His knowledge of the nude, and the clear, systematic manner in which he gives it expression, is unsurpassed in modern art instruction.

It Is Well Illustrated and Printed

Mr. Vanderpoel's new book is a full and concise exposition of his system The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole. It is illustrated with 54 full-page plates, variously reproduced in half-tone, metzograph and tint—all of them masterly drawings of the greatest value to the student. In addition to these it contains 330 marginal sketches, none of which have ever been published, showing parts of the body in various positions and actions. Altogether it is the most complete illustrated work on the subject now extant. To the student and the working artist, as well as to the general public which may use such a book for reference, the publication of Mr. Vanderpoel's life-work is of the utmost importance.

Mechanically the book is a beautiful one, finely printed on heavy paper, solidly bound in an artistic manner.

PRICE, $2.00

THE INLAND PRINTER COMPANY

624-632 Sherman Street, Chicago, Ill.

New York Office, 1729 Tribune Bldg.

FIG. 62.—The subheading, which almost, but not quite, fills the line is not as pleasing as that shown in Fig. 63.

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INTENTIONAL SECOND EXPOSURE

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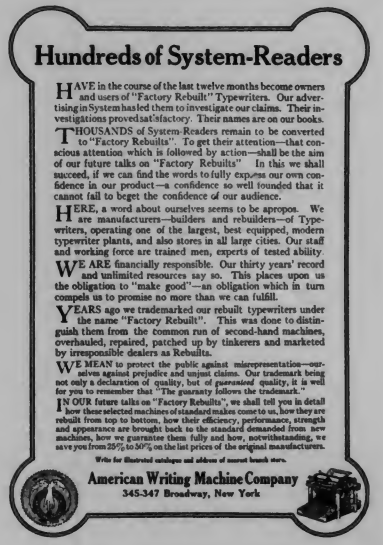
FIG. 63.— A more satisfactory arrangement of the subheading than that shown in Fig. 62.

such manner that it destroys the proper meaning of the sentence.

After arranging the heading satisfactorily, one



Hundreds of System-Readers

HAVE in the course of the last twelve months become owners and users of "Factory Rebuilt" Typewriters. Our advertising in System has led them to investigate our claims. Their investigations proved satisfactory. Their names are on our books.

THOUSANDS of System-Readers remain to be converted to "Factory Rebuilts". To get their attention—that conscious attention which is followed by action—shall be the aim of our future talks on "Factory Rebuilts" In this we shall succeed, if we can find the words to fully express our own confidence in our product—a confidence so well founded that it cannot fail to beget the confidence of our audience.

HERE, a word about ourselves seems to be apropos. We are manufacturers—builders and rebuilders—of Typewriters, operating one of the largest, best equipped, modern typewriter plants, and also stores in all large cities. Our staff and working force are trained men, experts of tested ability

WE ARE financially responsible. Our thirty years' record and unlimited resources say so. This places upon us the obligation to "make good"—an obligation which in turn compels us to promise no more than we can fulfill.

YEARS ago we trademarked our rebuilt typewriters under the name "Factory Rebuilt". This was done to distinguish them from the common run of second-hand machines, overhauled, repaired, patched up by tinkerers and marketed by irresponsible dealers as Rebuilts.

WE MEAN to protect the public against misrepresentation—ourselves against prejudice and unjust claims. Our trademark being not only a declaration of quality, but of *guaranteed* quality, it is well for you to remember that "The guaranty follows the trademark."

IN OUR future talks on "Factory Rebuilts", we shall tell you in detail how these selected machines of standard makes come to us, how they are rebuilt from top to bottom, how their efficiency, performance, strength and appearance are brought back to the standard demanded from new machines, how we guarantee them fully and how, notwithstanding, we save you from 25% to 50% on the last prices of the original manufacturers.

Write for illustrated catalogue and address of nearest branch store.

American Writing Machine Company
345-347 Broadway, New York

FIG. 64.— The use of a smaller size of type for the last lines of the group of body matter is not only permissible, but at times desirable.

must decide upon what size of type he will use for the body matter. This, in the ordinary advertisement, is

easily done by setting up a line or two in the size which one thinks will answer, counting the words in the line and comparing them with the number of words in the copy. Thus, if we find that lines set in twelve-point type will average eight words, and there are one hundred and sixty words in the copy, we know that we must allow at least twenty picas of space for the solid matter. It is always better to be liberal about this allowance, as it is much easier to space an advertisement out than it is to space it back — and not infrequently one finds it impossible to get in all of the display after the solid matter has been set.

Where one has miscalculated the space required for the matter, and finds that he can not get all of the copy in, it is sometimes permissible to use a smaller size of type for the last lines of the text-matter, as is shown in Fig. 64. This is not considered objectionable — in fact, some advertisers prefer the copy handled that way, as it gives them the opportunity of commencing the "talk" with the larger and more easily read type. Sometimes three, and even four, sizes are used, commencing perhaps with fourteen-point and dropping to twelve-point, then to ten-point, and finally winding up with the last few lines in eight-point.

The display matter at the bottom of the advertisement usually consists of the name, address, etc., of the advertiser, and the compositor generally looks upon this bit of display as an opportunity to "even up things." If his advertisement is crowded, he condenses this matter at the bottom; if he has plenty of space,

INTENTIONAL SECOND EXPOSURE

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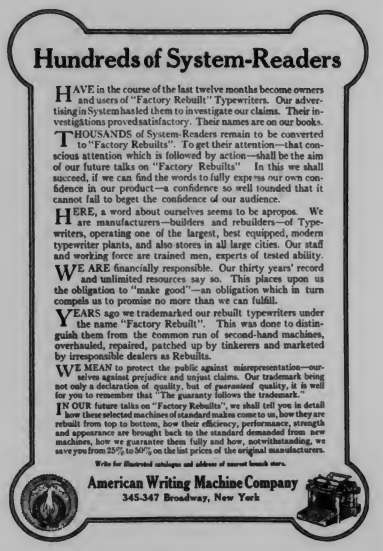

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he spreads it out — and he is thankful more times than he would care to admit, perhaps, for this opportunity of covering up, by this display at the bottom, his errors of judgment.

The printer should always be careful that the proof of the advertisement is a good one — as good as he can make it. Many an advertisement which looks altogether undesirable when poorly proved on inferior paper will be very acceptable if the proof is carefully pulled on good stock. The advertiser may not be able to imagine, from a rough proof, just how the advertisement will look when printed, and to present it to him in attractive form in the proof is to increase the probabilities of an O. K. without any changes. If the advertisement is to be run in colors, the submitting of a proof in colors is desirable. With ordinary advertisements, the pulling of a proof in colors is not at all difficult. Perhaps the easiest way is as follows: Supposing that the advertisement is to be printed in red and black, with one line in red, we would ink the whole form with black, carefully wipe the ink from the line to be printed in red, and then ink that line in red, using a small piece of roller which may be kept on hand for that particular purpose.

The possibilities of color in advertising are as yet practically untried, although it has been demonstrated that illustrations printed in colors which show the prospective buyer just what is the appearance of the article advertised will attract infinitely more attention than the illustrations printed in black. As an evidence

of this, a catalogue of rugs, issued by a department store, will suffice. Illustrations of some forty rugs were shown, four of them being in colors, and the orders for these four rugs outnumbered the orders for all the others ten to one.

* * *

And so, in our discussion of the typography of advertisements, we come to the position that if our design is to be pleasing it must conform to basic principles. As stated previously, the psychologists who have turned their attention to the study of advertising lay great stress upon the effect of the *design* upon the mind. True, they do not minimize the importance of the words, but the first impression — the basis from which they must start in their deductions — is the design.

No one will question the fact that a painting, a building, a piece of furniture or decorative work of any nature, must, if it is to please the eye, conform to certain principles of design. When we look at it, we like it or we don't like it, and whether it pleases us or otherwise depends largely upon how closely it follows in its form the principles which we have been taught to look for and admire in other things.

And if this be true of these other things, it is just as true of typographical design. The advertisement which will attract the attention at first glance, and hold it — which will please the eye — is, logically, the one which has been arranged in conformity to basic prin-

ciples, and is simple, well proportioned and harmonious, both in shape and tone, in its treatment.

Type display may be likened in a measure to music. One does not feel that noise is necessarily music, or that good music depends upon much noise.

Advertisements may, and do, vary as much as do salesmen.

We find among the latter the loud, bombastic variety, literally bullying the prospective customer into making a purchase.

And we find also the refined, quiet-mannered salesman — keenly alert in the selling of goods, but having at the same time a persuasiveness tempered with a wholesome regard for our finer feelings.

The one salesman shouts, "You want this"; the other says, "May I suggest" —— and you and I would rather, much rather, deal with the latter.

Just so with advertisements. Some of them are clamoring display, offensive to good taste, while others — the good kind — have the charm and elegance that are synonymous with the highest efficiency in salesmanship.

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. Trezise

THOSE interested in up-to-date printing should learn how to do hand-lettering, for there is a constantly growing demand for that product. Having learned hand-lettering, which is craftsmanship, there is need for ideas in design, etc., in order to apply that knowledge. "Letters and Letter Construction" supplies just this information. It is not merely a collection of alphabets; it is a reference book of letters in design, a book full of ideas which you can use. It is based on a knowledge, drawn from actual experience, of exactly what the student needs to carry him further in the work of lettering and design. In addition to the lettering information the book contains:

A great variety of alphabets.

A chapter on lettering in design, with illustrations showing the proper decoration to be used with the various letters.

A chapter on designing initial letters, etc.

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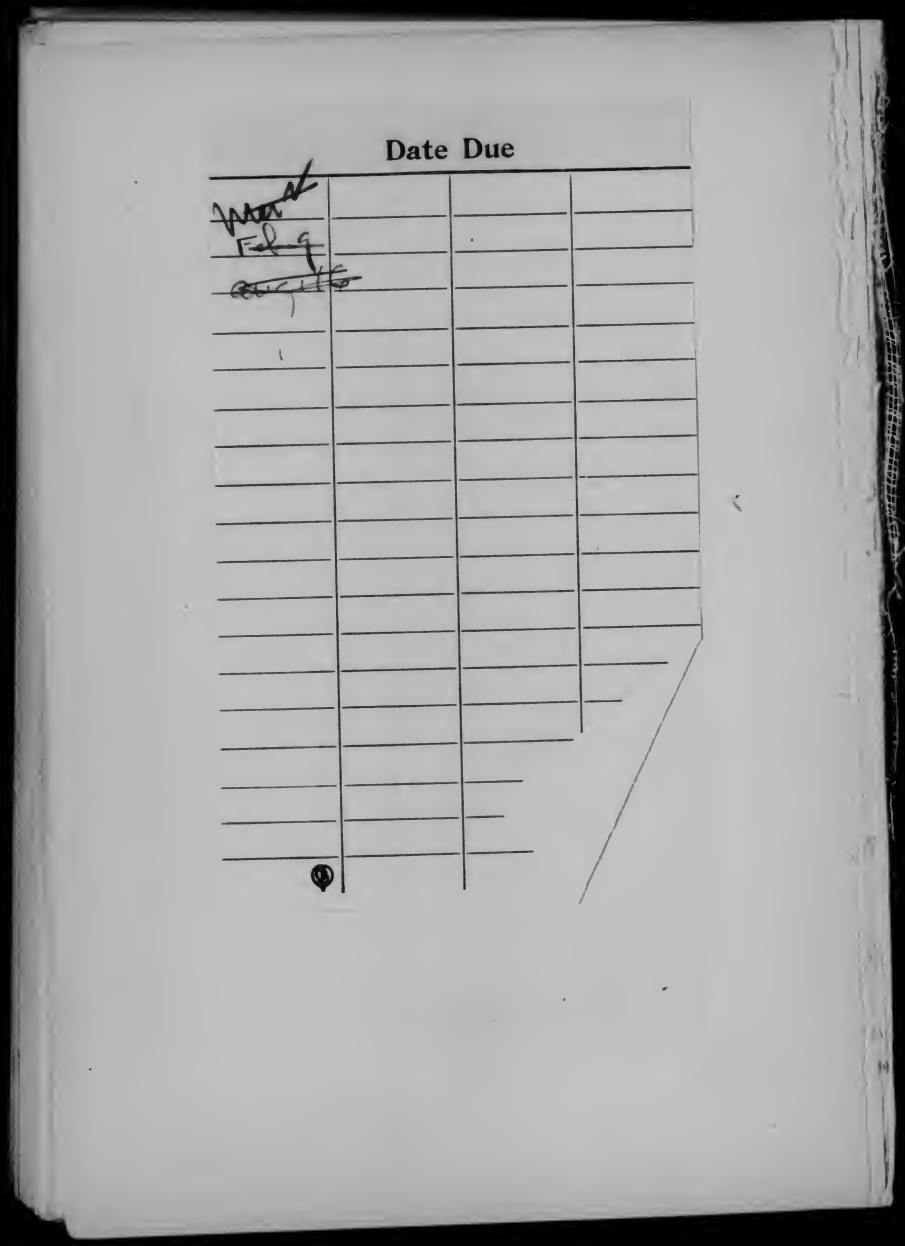

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